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J L JOY-RM 214
NBC
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

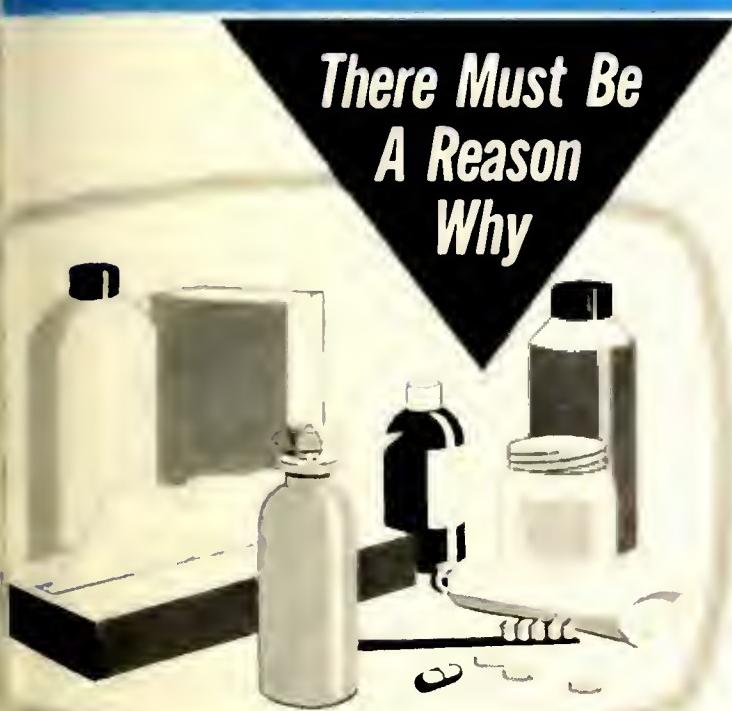
29 JUNE 1957

40¢ a copy • \$10 a year

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

*There Must Be
A Reason
Why*



Millions
and
Millions
of Dollars

were invested in Spot TV advertising by leading drug manufacturers during 1956.

ted because Spot TV brings drug advertisers so many more sales dollars earned for every dollar they spend. There's no waste. You pin-point the audience you want . . . in the markets you want. And drug advertisers find this rate of return is even higher on Petry represented stations because they are the greatest buys in their areas.

KOB-TV
WSB-TV
KERO-TV
WBAL-TV
WGN-TV
WFAA-TV
WESH-TV
WTVD
WICU
WNEM-TV
WANE-TV
KPRC-TV
WHTN-TV
WJHP-TV
KARK-TV
KCOP

Albuquerque
Atlanta
Bakersfield
Baltimore
Chicago
Dallas
Daytona Beach
Durham-Raleigh
Erie
Flint-Bay City
Fort Wayne
Houston
Huntington
Jacksonville
Little Rock
Los Angeles

WISN-TV
KSTP-TV
WSM-TV
WTAR-TV
KMTV
WTVH-TV
WJAR-TV
KCRA-TV
WOAI-TV
KFMB-TV
KTBS-TV
WNDU-TV
KREM-TV
KOTV
KARD-TV

Milwaukee
Minneapolis-St. Paul
Nashville
Norfolk
Omaha
Peoria
Providence
Sacramento
San Antonio
San Diego
Shreveport
South Bend-Elkhart
Spokane
Tulsa
Wichita

Television Division

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

NEW YORK • CHICAGO • ATLANTA • BOSTON • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

TIMEBUYERS
RATE THE
STATION REPS

What services are most important? How many reps excel in providing them? A depth analysis based on a survey in N. Y. and Chicago.

Page 33

How to write
copy for today's
radio listener

Page 36

Pooled budget
puts outboard
retailers on tv

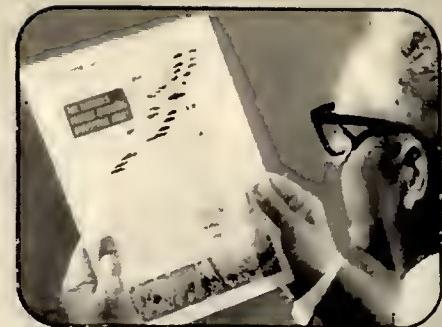
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Westinghouse's
Don McGannon:
an idea profile

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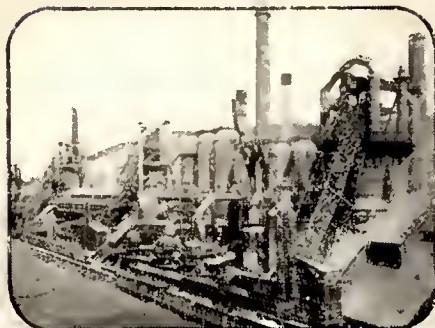
THE
WHEELING
 INDUSTRIAL EXPANSION
 STORY BOARD

The *Wheeling Story* is a story of *Expansion! Growth! Progress!* The Upper Ohio Valley is truly one of the fastest growing markets in America!



The Wheeling Industrial Expansion Story has been *news* in leading publications and read by millions of American business men.

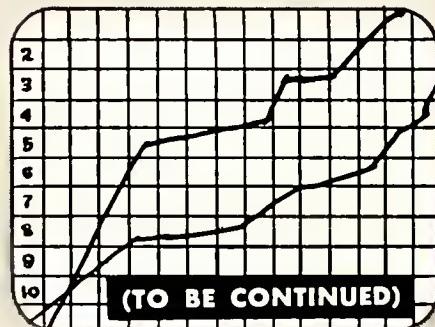
As an advertiser, this story is important to you because industrial expansion means new employment—added people—*increased buying power*—obsoleting any market figures published as recently as six months ago.



And the story continues to unfold. For instance... when completed, Weirton Steel will have the world's fastest cold reducing Tandem Mill—creating new jobs for its 13,500 employees.

Olin-Mathieson Chemical's 1,100 acre plant, originally planned for annual 60,000 ton capacity, has already expanded to produce 180,000 tons yearly.

The advertising medium covering this expanding area *best* is WTRF-TV—far and away the #1 Station in every accepted audience measurement.



As buying power soars—so can your sales soar in this expanding market—if you tell your story to the vast, interested audience on Channel 7.

"a station worth watching"

wtrf tv
 CHANNEL 7

WHEELING 7, WEST VIRGINIA



316,000 watts
 Equipped for network color

For availabilities and complete coverage information—call Bob Ferguson, V. Pres. and Gen. Mgr., or Needham Smith, Sales Mgr.—Wheeling Exchange—CEDar 2-7777—or any George P. Hollingsberry Co. Representative.

reaching a market that's reaching new importance!

BROOK TROUT

Salvelinus fontinalis

In Michigan's cold woodland streams, the Brook or Speckled Trout plays hide and seek with anglers. He is gamey, colorful—and dotes on May flies.

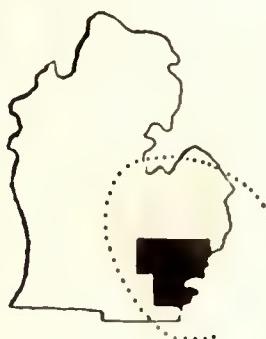
Original sketch by conservationist Charles E. Schafer

**Put your money
where the people are!**

Does your radio advertising talk to trout instead of people? Summer, winter, spring and fall, WWJ's Hi-Fi signal, personalities, music, and news concentrate on the millions of big-earning, big-spending folks in southeastern Michigan to whom WWJ is a constant companion and trusted friend. Use WWJ all day . . . every day.

Hit Your Real Michigan Target

Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary area.



WWJ AM and FM
RADIO NBC Affiliate

WORLD'S FIRST RADIO STATION

Owned and operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Timebuyers rate the reps

- 33** What rep services are most important to the buyer, where do the reps excell, or fall short? A depth analysis based on a SPONSOR survey

A copy chief looks at radio

- 36** David B. McCall, associate copy chief at Ogilvy, Benson & Mather, gives tips on writing successful radio copy to sell today's busy listener

Fish story

- 39** A \$3.00 spot on WBCM Radio, Bay City, Mich., caused a near-riot on a dock 40 miles away and sold thousands of fish for Henry Engelhard

So retailers can't afford tv . . .

- 40** By pooling their ad budgets, Philadelphia-area Mercury Outboard dealers broke into tv. WCAU-TV and Roberts agency promoted this co-op plan

Don McGannon of Westinghouse

- 42** In SPONSOR interview he explains why WBC swapped stations with NBC; how WBC views network takeover of station time; outlook for indies

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In Upcoming Issues

How to get more out of station merchandising

An agency specialist evaluates station merchandising services and tells how maximum results can be obtained by early planning

Tv basics/July

July comparagraph will feature programing costs, "how competing clients compare," program index and spot television basics

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Sponsor Publications Inc.



**Effective July 1— Two More
GREAT Radio Stations—**

KTHS, Little Rock

KWKH, Shreveport

Join the *Other* GREAT Stations

Represented Nationally By

HENRY I. CHRISTAL CO., INC.

KTHS, Little Rock — 50,000 Watts — CBS.
Radio for all of Arkansas.

KWKH, Shreveport — 50,000 Watts — CBS.
Dominant station of the Ark-La-Tex area.

KTHS

Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

KWKH

Henry Clay, *Executive Vice President*
Fred Watkins, *Assistant Manager*

In Louisville-

**the more you compare programming,
ratings, coverage, or costs per
thousand — the more you'll prefer**

**WAVE Radio
WAVE-TV**

LOUISVILLE

NBC AFFILIATES

NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES

NEWSMAKER of the week

Exquisite Form Bras (through Grey Advertising) is planning a \$5 million tv expenditure starting in fall, with \$3.5 million in spot, \$1.5 million in four network spectaculars through the year. This tv campaign, according to Irwin Roseman, Exquisite Form director of advertising and sales promotion, is largest ever planned by a soft goods manufacturer.

The newsmaker: It's always a problem to advertise a bra on tv. But Exquisite Form Bras, which solved the problem in the past, is now planning to go into a fall tv effort of a dimension not dreamed of by soft goods manufacturers in the past. Irwin Roseman, Exquisite top ad executive, announced this week that the firm will be spending \$5 million (through Grey Advertising) on its 52-week tv effort starting in fall.

"Our commercial theme will be the same as it is in magazines: 'In Exquisite Form the lady is you,'" Roseman told SPONSOR. "And there'll be zither music in the background. In effect, we'll be telling women through the live action films 'here's how you look when dressed if you're wearing an Exquisite Form Bra and you've got yourself a guy, too!'"

The film commercials will be virtually a transliteration of the magazine ads, thus bypassing any possible continuity acceptance problems. In the commercials, live models wearing the Exquisite Form Bra will always appear fully dressed, and the copy point will be made by implication.

Exquisite Form and Grey Advertising plan to get this message across through varied filmed man-woman situations "in lush, romantic settings that carry the conviction of feminine loveliness and appeal." They'll be playing this theme a minimum four or five times daily, seven days a week on a 52-week basis in at least 90% of the top tv markets in the country.

Says Roseman: "In each market there will be at least one one-minute announcement between 7:30 and 10:00 p.m., with additional ones between 10:00 a.m. and 4:30 p.m. and 7:30 p.m. to midnight. We'll use only network affiliated stations."

Where the network spectaculars are concerned, Exquisite Form still has trial balloons in the air, but expects to anchor firm plans for three fall and one spring show by mid-July. "We do know that we will telecast our spectaculars either Saturday or Sunday night between 9:00 and 10:30 p.m. Our choice of programing is somewhat limited by our product. We're not contemplating any children's fairy tale spectaculars."

Also still up in the air is the lady mistress of ceremonies who'll introduce the commercials and probably deliver them on network. It's said (seriously) that Jayne Mansfield is being considered. ▀



Irwin Roseman

1150 KC



Because all of a sudden it's BOOM TIMES . . . in a BIG WAY for the Klamath Basin! KFJI's 24-hour operation CATCHES THEM UP!

\$70 million in new power installations, \$12 million in new industry, \$12 million for new Air Force installation . . . lots of ready cash in an isolated area!

Exclusive 8,000 square miles, covering thousands of families who yearly spend over \$6,000 each! Things happen . . . on KFJI!

Dominates . . .
SOUTHERN NORTHERN
OREGON • CALIFORNIA
"money markets"

Best Buy
KFJI
KLAMATH FALLS, OREGON
Ask the Meeker Co.

5000 W

WPEN FIRST!

IN PHILADELPHIA
MORE PEOPLE LISTEN TO
WPEN THAN TO ANY
OTHER RADIO STATION*

*Pulse March-April 1957—6 A.M. to Midnight Monday thru Saturday

THE STATION OF STAR ENTERTAINERS

THESE ARE THE PERSONALITIES
PHILADELPHIA LIKES BEST



JACK O'REILLY
5:00-9:00 A.M.



RED BENSON
10:00 A.M.-1:00 P.M.



PAT & JACK
9:00-10:00 A.M.



MAC MCGUIRE
THE 950 CLUB
1:00-3:00 P.M.
Sundays 10 A.M.-6 P.M.



CAL MILNER
& LARRY BROWN
THE 950 CLUB
3:00-7:00 P.M.



BUD BREES
7:00-11:00 P.M.



FRANK FORD
11:00 P.M.-2:00 A.M.



ART RAYMOND
2:00-5:00 A.M.

THE BEST IN
RADIO ENTERTAINMENT
24 HOURS A DAY
7 DAYS A WEEK

WPEN was years ahead in establishing itself as Philadelphia's Music and News station.

We are an independent station, free to program to local tastes. We offer Entertainers—not platter spinners. And we program them in long blocks of time to give the audience an opportunity to form lasting listening habits.

We are dedicated to the proposition that only top calibre entertainers provide top flight entertainment. And the music they play is selected with loving care.

Commercial messages are not delivered between network shows by nameless announcers. Our clients' sales are managed by Star Entertainers whose names inspire loyalty and confidence in the products they sell.

We are first. There is no other place to go—so we intend to stay right here.

WPEN

Represented Nationally by GILL-PERNA INC.—New York, Chicago, Los Angeles, San Francisco and Boston

CAPITAL EVENT

On May 2, the cornerstone for WRC-TV's new four million dollar color television plant in Washington, D.C., was officially installed by Vice President Richard M. Nixon and NBC President Robert Sarnoff.

Beginning this Fall, WRC-TV will fulfill the promise in Mr. Sarnoff's dedication remarks: "Soon the nation will be able to see in living color the events, personalities, and scenes of the Capital, and from this added dimension our people will gain a truer picture of the institutions that are part of our national heritage. In a real sense, they will acquire a better picture of their government."

And in the words of Mr. Nixon this was "an historic occasion," for this is the first structure ever built expressly for color. It is also a symbol of WRC-TV's integration with Capital life, and of its continuing service to

WRC-TV • 4

Washington, D.C. Sold by **NBC** Spot Sales

NBC

WRC WRCTV

1957

WRC-TV CHANNEL 4



SPONSOR-SCOPE

29 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC.

The wheels in Detroit are beginning to go around, and it's as happy a sound as spot radio will hear anywhere this summer.

The rush is on to get campaigns started in July and August. For the auto people want to be sure they can sew up the top 50 markets. Not only that—the car makers always tend to jockey around for the earliest feasible announcement deadline, thus will need their air arsenal in readiness.

Ford institutional starts a 26-week campaign in July primarily to pave the way for the new Edsel. The pitch: To identify the newcomer with the company which builds the Ford, Mercury, and Lincoln. Chicago JWT takes possession of the periods for Edsel itself in September.

Other heavy spot buyers will be the Dodge and Plymouth divisions of Chrysler with an eye open for the best franchise.

As a sidelight on the scramble: Watch for the cold remedy boys to advance their buying from August to July to avoid running into clearance problems.

That's already happened network-wise. Groves this week closed for 20 weekly segments on CBS Radio (\$20,000 per week), starting in late September; and NBC Radio got commitments for business worth \$8,000 a week.

Meantime NBC Radio has a bid from one of the Big Three auto companies for any open spots on Monitor in November.

The contract would be for three weekends.

This is the kind of thumbnail success story that gives radio a dramatic lift: Nash Rambler dealers in one day disposed of 135,000 cardboard Mile-a-Dials as a result of nine mentions for the giveaway on Monitor over a weekend.

The promotional gadgets had been gathering dust in dealers' showrooms.

Keynoting all the radio activity shaping up in Detroit is this system of logic voiced by Chrysler executive to a network official:

- Advertising alone doesn't sell cars. Cars tend to sell cars.
- The best prospect is the car owner who is unhappy with what he's got—and what's a better time to cash in on this dissatisfaction than while he's driving?
- So there's no more ideal way to get a car owner to a dealer's showroom than while he's on the road with his radio turned on.

The Petry Company's "crusade" to hypo nighttime spot radio sales by the rate-reduction route is evoking three schools of thought among the reps.

A check by SPONSOR-SCOPE this week found the reps entrenched in these positions:

- 1) Going along with the Petry thesis but limiting rate cuts to stations and markets that show no signs of an early pickup in nighttime business.
- 2) Allowing discounts or combination rates on nighttime spots to advertisers who also are using daytime spots on the same station.
- 3) Standing firm against nighttime reductions on the theory that as more and more advertisers get crowded out of daytime they'll have to buy nighttime at uncut rates.

Kingpin network tv advertisers, like General Foods and P&G, are finding it so tough to spot their brands without running into product conflicts that some admen are predicting:

The time is not far off when the biggies will have to throw away the book on product and brand protection.

Take GF for instance: It's got Instant Coffee which conflicts with Maxwell House's regular brand; Postum which competes with these two as well as Sanka; and Baker's Chocolate which competes with all four. Fitting them into a network schedule rapidly is approaching the impossible.

(See 2 February SPONSOR-SCOPE for pertinent background on this problem.)

Pepsi-Cola is using Monitor this summer basically as a medium to catch people outdoors.

Note this paragraph describing Pepsi-Cola's promotional target in a statement by ad v.p. **J. Charles Derrick:**

"During the summer, America becomes a nation on the go, with millions of people in cars and small boats, at beaches, at resorts, at home in the backyard. Wherever they go, we want them to think of Pepsi, and we are going with them through the most effective way of reaching this 'nation on the go'—with radio."

If you have a consumer product whose sale depends to a large extent on the housewife's hot little hands, you might just as well face it—either you crash the super markets or drop out of the bigtime. Latest to learn this lesson: The makers of photographic film.

Likely to lead the rush for shelf space is Eastman Kodak, which takes over alternate sponsorship of the Ed Sullivan show 6 October.

Among other competitors, Eastman lately has had a wary eye on Polaroid (successfully using the Steve Allen show).

The Eastman-Sullivan buy involves \$5.5 million annually in time and talent under the aegis of J. Walter Thompson. Though Compton made a strong bid for the Eastman business while this marketing transformation was going on, JWT pulled through to retain its long-standing relationship with the Rochester giant.

P.S.: K&E also pitched the Sullivan show to Eastman.

Items that go into the medicine chest—not beans or steak—are the top profit-takers for the super markets.

Note this breakdown of weekly gross profit per square foot of space as developed in a grocery store study by the **C. J. LaRoche** agency:

Hair spray & rinses	\$31.80	Butter	\$8.94
Bandages & tapes	21.45	Other dairy products	8.80
Dentifrices	15.96	Tomato soup	7.41

(Headache remedies rate 11th in dollar volume and 5th in total profits.)

The quickening trend to agency mergers—forced in a large measure by clients wanting more services—has a point of rebound in the not too distant future.

Agency management experts think that product conflicts could put the brakes on.

One of these experts predicted to SPONSOR-SCOPE that, because of this limited product scope, the peak in domestic billings any agency will be able to achieve is about \$300 million. BBDO now ranks as the biggest domestic agency with \$200 million.

The big gasoline sponsors won't be able to bring their next year's ad plans into focus until they know the horsepower situation of next year's Detroit models.

SPONSOR-SCOPE *continued . . .*

It stands to reason that TV would not command such fabulous audiences if its programs were slanted toward particular audiences. The statistical proof of the pudding is that there aren't any really drastic listening differences by region, urban-rural population, or even income and education.

True, men-women-children preferences do exist. But aside from that, there seems to be only one other factor of major consequence—age.

NBC-TV told SPONSOR-SCOPE this week that it has been doing quite a bit of probing in this direction on a continuing basis. And much of it is concentrated on the appeals that tingle the younger and the older housewives.

Here is how NBC-TV found the homebodies divide their loyalties for some of the bigger shows, by age groups:

YOUNGER HOUSEWIVES

Robert Cummings show
I've Got a Question
Playhouse 90
Steve Allen
Dragnet
Margie
Matinee Theatre
Gunsmoke

OLDER HOUSEWIVES

\$64,000 question
Burns & Allen
Groucho Marx
Arthur Godfrey
Ed Sullivan
Lawrence Welk
Ralph Edwards
Hit Parade

Here's one big reason for Colgate's indecision about continuing with *The Big Payoff* and *Strike It Rich*: It wants to make sure that its daytime TV fare is well distributed in appeal among the younger and older housewives.

In cost-per-1,000 these two shows consistently have rated among the lowest (at one time the figure was around 90¢ per-1,000-homes-per-commercial-minute). Age-appeal now is the question.

NBC-TV's sales developers have come to the conclusion that the women's service program is kaput as a sponsor lure.

Here are their observations:

- The cost of TV makes it mandatory for the advertiser to set his sights for a mass audience that will drop its chores to look at the screen.
- Minority-interest groups are too expensive to cater to.
- Not enough women look to TV for self-improvement. They prefer to be entertained by the medium.

As the TV networks try to build up their teen-age audiences with pop musical shows, radio is heading in another direction—toward more drama.

RCA Thesaurus reports that sales of transcribed soaps, adventures, and mysteries have gone up around 300% the past year.

Other radio program transcribers (like World, Goodman, and Michaelson) give a similar picture.

(For an analysis of this trend see the spot radio section of SPONSOR's July TV and Radio Basics. For why SPONSOR's annual has changed name—from Fall Facts Basics—see editorial, page 84.)

In terms of total sponsored hours per month at night, the trend toward alternating and participating sponsorship on the TV networks slowed down slightly the past season (though it's still a lusty force).

A Nielsen compilation of the hours occupied by alternating and participating sponsors vs. full sponsorship gives these ratios:

SPRING 1955

31%

SPRING 1956

42%

SPRING 1957

43%

SPONSOR-SCOPE *continued . . .*

Chicago ad agencies have found a pleasant and profitable occupation for the physically handicapped: Monitoring their spots on radio stations.

The recruiting is done through state agencies.

Several major tv film producers have an answer to Madison Avenue's cynical question "What's the good of pilots?"

The reply "We're eliminating them."

Here's how these companies will be showcasing their future product:

CALIFORNIA NATIONAL (RCA subsidiary): Will produce a "prototype," telling about star, theme, writers, director, etc., running about eight minutes. After the capsule has been exhibited to prospects, the actual series will go into production. With or without an order, 39 will be made.

RKO-TELERADIO: Each proposed series will be put under the motivational researcher's microscope and the analysis submitted to prospects along with 39 scripts.

SCREEN GEMS: Will sell from a visual presentation, including 10 minutes of film giving the essence of the show, and 39 story outlines.

GUILD: Intends to focus the sales pitch strictly on performance records: company, producer, writer, star, and how similar material has been received in the past.

(See Why Admen Deprecate Value of Pilots 11 May, SPONSOR-SCOPE, page 11.)

Another tv network v.p. this week took the long trek to see Henry J. Kaiser in Honolulu: ABC TV's Ollie Treyz.

The mission: Salvaging something out of the Sunday night film feature deal which recently blew up when not enough good product could be scrounged.

Y&R, Kaiser's agency, thinks he's gone out with a print of Maverick (western).

The trend toward simplifying the buying of spot is taking definite shape.

The first draft of a form which would serve both as confirmation and an order has been worked out between the SRA and the Four A's.

It's all part of the push by seller and buyer to reduce the ever-increasing tonnage of paperwork.

NBC Radio has sold the first network-created radio documentary in years: Life Around the World.

It will be a quarter-hour strip across the board after 7:45 p.m. Life Magazine will participate two ways: As supplier of editorial matter and as participating client. The deal is via Y&R.

CBS TV Spot Sales is putting its promotional guns to work to combat the impression that open prime spots are hard to find on its stations. The pitch:

- 1) Among its four top-market stations, out of a total of 164 AA breaks 100 turned over at least once a week. Average turnover was at least 2.0 times.
- 2) You can get weekly bulletins showing open spots and ratings.

Rather than create a ticklish situation with its Dorothy Gray account, McCann-Erickson this week abruptly called off a pitch that was to be made in behalf of its subsidiary, Marschalk & Pratt.

The opportunity it thereby passed up: Woodbury-Jergens.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 57; Spot Buys, page 62; News and Idea Wrap-Up, page 64; Washington Week, page 73; SPONSOR Hears, page 76; and Tv and Radio Newsmakers, page 82.

WHEN KANSAS CITY GOES SHOPPING . . .

It's a WHB world

FOOD . . .

More national food product advertising is placed on WHB than on all other local radio stations combined. And locally, virtually all major food chains advertise consistently on WHB.

DRUGS . . .

National drug advertisers and local drug stores spend more money on WHB than on all other local radio stations combined.

AUTOMOTIVE . . .

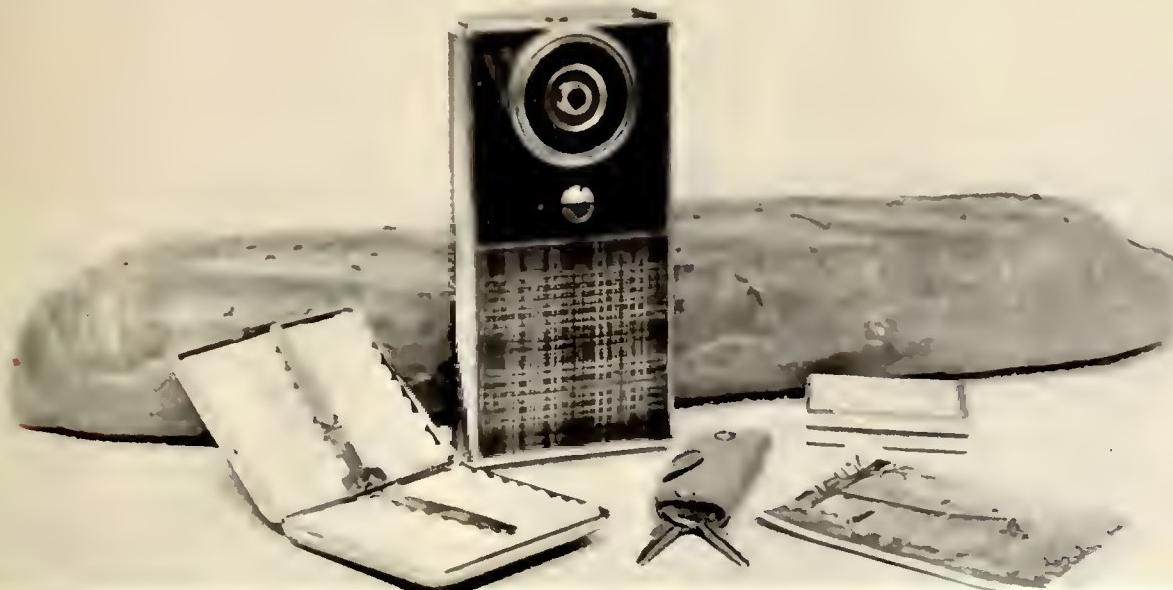
WHB carries schedules for every major national automobile advertiser. Local car dealers buy more time on WHB than on all other local radio stations combined.

CIGARETTES . . .

Every cigarette brand buying spot radio in Kansas City in 1956 bought WHB.

NEW HOMES . . .

Kansas City home builders put more new-home advertising on WHB than any other Kansas City radio station.



... and IT'S A WHB AUDIENCE . . .

Whether it be *Metro Pulse*, *Nielsen*, *Trendex* or *Hooper*—whether it be *Arca Nielsen* or *Pulse*—WHB is the dominant first among every important audience-type. That statement embraces the housewife, her husband, their teenagers—as well as the farm family. *Every* survey agrees. Whether it's *audience* or *advertising* it's a WHB world! *Talk to Blair or WHB GM George W. Armstrong.*

WHB 10,000 watts on 710 kc. Kansas City, Missouri

**STORZ
STATIONS**
TODAY'S RADIO FOR TODAY'S SELLING

WDGY Minneapolis St. Paul
WHB Kansas City
WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.

*Source: Nielsen Interim Report for April 1957,
Sunday through Saturday average*





**Why
all
the
fireworks
?**

Maybe you heard them too—the sound and fury of claims about new programs that were supposed to blow New York viewing habits sky-high.

Well, the smoke is settling now. Let's see what actually has happened:

WCBS-TV's share of total viewing is greater than at any time in the past two years!... WCBS-TV leads the second-place station by 52%—the third station by 183%!... WCBS-TV shows a larger audience gain than any other station in the past year!... WCBS-TV leads in every hour of the day but one, from 8 am straight through to sign-off!

It takes day-in, day-out showmanship to win and hold attention in television's biggest market. To its superb schedule of CBS Television Network programs, WCBS-TV adds a dazzling array of local entertainment and public affairs programs, including all five of the top-rated local participating programs, and four of the top five daily news programs in all New York television.

Naturally, more national advertisers buy the station that attracts the biggest audience most of the time.

WCBS-TV CBS Owned, New York
Channel 2—represented by CBS Television Spot Sales



BOTH "BOUNCED" TO
NO. 1 STATIONS
ratings **STILL** climbing
by leaps and bounds!

KOBY IN SAN FRANCISCO—

Everyone's talking about KOBY's amazing rise to San Francisco's No. 1 independent station. Ratings prove KOBY's popularity—March-April Pulse: weekdays 6 a.m. to midnight 7.3, Saturdays 7.6, Sundays 9.3! March-April Hooper: weekdays 7 a.m. to 6 p.m. 21.3, Saturdays 27.9, Sunday 34.7. Nielsen agrees—rates KOBY at 21,100 NSI 6 a.m. to midnight. KOBY operates full time . . . 10,000 watts make it the bay area's most powerful independent. Represented nationally by Edward Petry & Company, Inc.

KOSI IN DENVER—

All Ratings are on a constant up-swing leaving no doubt on KOSI's No. 1 independent position. April-May Hooper: 17.2 a.m., 21.4 p.m. share. February Pulse: 15.5 all day average. KOSI sells full time—to a big, big audience . . . Operates at 5,000 watts. Represented nationally by Forjoe.

MID-AMERICA
Broadcasting Company

In Greenville, Mississippi WGVM
is No. 1 in Hooper and Nielsen

Timebuyers at work

Norman Baer, director of radio-tv. Lewin, William & Saylor, Inc., New York, says: "I've noticed lately the increased popularity of a closed-circuit industry show I call 'Musical Chairs'. I'm referring to the ever increasing changes among reps and salesmen. Looking at my list of a year ago compared to today's men who call on me, I find few of the same men representing the same companies. In one instance I notice that six men have called on me from the same company within 11 months. I was getting so worried about these changes, I thought something must be wrong with me and I very carefully investigated my soap and toothpaste, but found them all to be irreproachable and completely blameless. Nevertheless, salesmen left me in the midst of obtaining availabilities and data and failed to mention the negotiations to their successors. A great deal of confusion resulted and often buys didn't go through because of the delays. I realize that this is not a new situation and we'll always have to live with it in our business, but I think it's reaching the point where it's a major problem to the buyer-seller circuit and the reps should take a good hard look."



Gary Pranzo, Cunningham & Walsh, New York, timebuyer for Brisk and Super Suds, feels that "merchandising isn't a primary consideration, but all things being equal it can play a decisive part." The most important merchandising service, he thinks, is placing store displays. "Here, the station's standing in the community and the

impact of its advertising can be the key to its merchandising. For they must sell the merchant on the value of your particular store display to his cash register. This isn't easy. Store space is usually limited and competition for space is severe. Literally hundreds of other sales and promotion men are trying to secure the same space for their displays. The station's merchandising force must show why your store display should be given

preference. It must point out the relation of its advertising to the merchant's store display; that its advertising initiates the sale—helping to bring attention to the product, and creating desire and belief in it—and that the store display consummates the sale as a visual salesman who reminds the consumer to buy the merchandise. Thus, it becomes a strong sales weapon when properly placed in stores."

BEST SHOT OF THE YEAR



IN USE 20 JULY

FINAL AD DEADLINE 11 JULY

WFBG-TV

from PITTSBURGH to HARRISBURG

FIRST!

World's Best Movies: WFBG-TV, Altoona, has exclusive rights to the great MGM, Warner Bros., 20th Century-Fox and RKO libraries . . . over 2500 feature films that have topped all competition in market after market.

FIRST!

Audience Superiority: Only basic CBS-TV station covering the area, WFBG-TV, Altoona, also carries the outstanding ABC-TV programs. WFBG-TV delivers 30 of the top 40 shows. Sign on to sign off, seven days a week, WFBG-TV delivers average ratings 30.1% greater than nearest competitor; 71.4% more quarter-hour firsts.

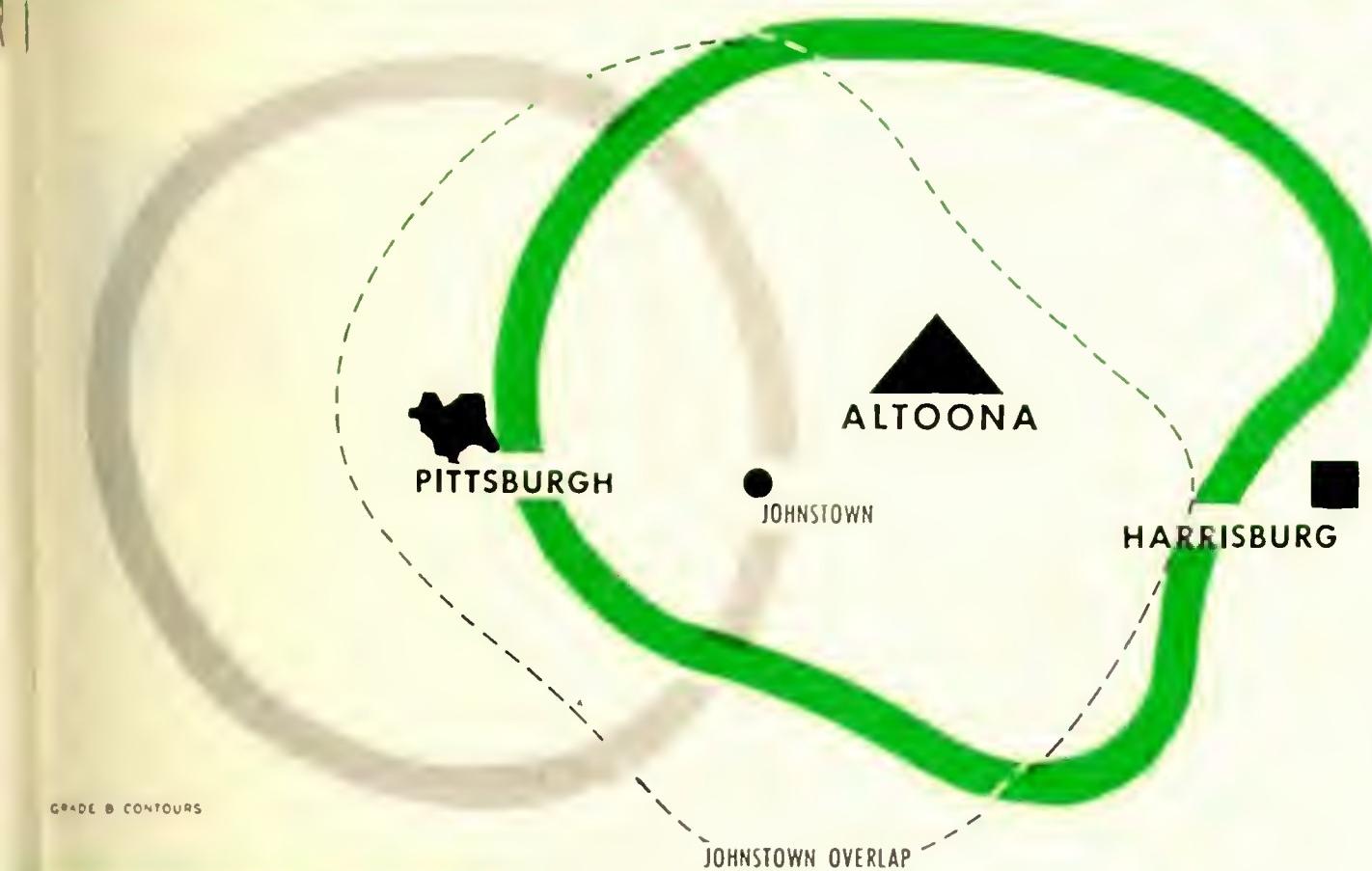
FIRST!

Promotion Superiority: NUMBER ONE in the NATION in Billboard's 19th Annual Competition for Promotion of Feature Films, WFBG-TV, Altoona, is tops in promotion in the one-and-two station market category.

For top-audience availabilities on WFBG-TV, check Blair-TV or Triangle's National Sales Office today!

Sources: ARB, 29-County Coverage Study, March 1956
ARB, Altoona, November 1956

IS FIRST

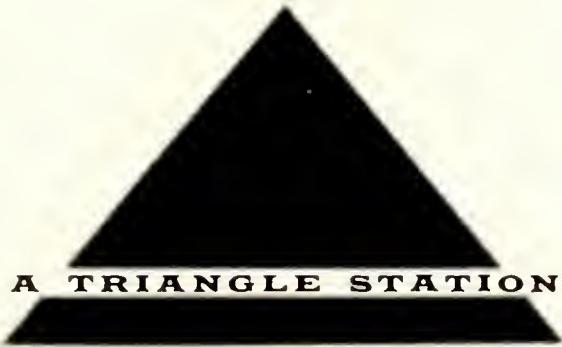


GRADE B CONTOURS

JOHNSTOWN OVERLAP

1,701 MORE TV HOMES

Every day more and more part time-buyers switch to WFBG-TV, Altoona, because why realize that the audience west of Johnstown belongs to Pittsburgh... the audience east of Johnstown belongs to WFBG-TV. It's that simple. Your Blair-TV man has PROOF.



WFBG-TV
ALTOONA, PENNSYLVANIA



Channel 10
ABC-TV • NBC-TV

Represented by BLAIR-TV

Entered by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
FIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N.Y. / WHGB-AM, Harrisburg, Pa.
FBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn. / WLBR-TV, Lebanon, Pa.
National Sales Office, 485 Lexington Avenue, New York 17, New York

WRBL

19 COUNTY COVERAGE (in Ala. and Ga.)



In those 19 counties live 500,000 people with an effective buying power of **\$659,425,000!**

(Survey of Buying Power Report, May 10, 1957)

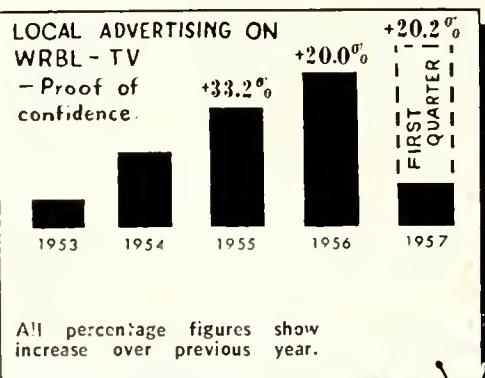


55% MORE RADIO HOMES DELIVERED THAN STATION "B"

Day or night monthly—NCS No. 2. WRBL also leads in day or night weekly, daytime weekly, and daytime daily.

IMPORTANT

To important people*
*the 1,200,800 people in the WRBL-TV Coverage area



Sales results for the advertiser and community acceptance are proven by our continuous gains year after year.



WRBL

AM - FM - TV

CALL HOLLINGBERY CO.
COLUMBUS, GEORGIA

Sponsor backstage

A fat year for tv film companies

There are all kinds of continuing indications that the telefilm business is heading into its biggest season (1957-1958). Around the Hollywood lots production is booming at an unprecedented pace. The network fall schedules show more film programs (as opposed to live) than at any time since video's beginning. On the latter score an ad run recently by Screen Gems served to highlight the web usage of filmed shows. The Screen Gems copy made the point that each week 2,558 Screen Gems shows are televised in the nation's 100 top cities.



And the ad listed 10 programs currently showing or about to show on one or another of the three tv networks. Of these *Father Knows Best*, *Mystery Theatre* and *The Web* are programed via NBC; *Ford Theatre*, *Circus Boy*, *Adventures of Rin Tin Tin*, and *Wild Bill Hickock* play the ABC airwaves; and *Hickock* and *Playhouse 90* grace CBS' channels. *Captain Midnight*, of course, runs national spot, and *Tales of the Texas Rangers* will go network but hasn't been set yet.

Almost every day another American made tv film series is sold in another foreign country. More and more the foreign market looms as a big additional profit potential for the right kind of film.

Stations will share production cost

Financial activities also indicate the thriving state of the industry. As an example, National Telefilm Associates' nine-month statement (for the period ending 30 April) shows more than a 300% increase over the equivalent three-quarter period a year ago, with a \$818,592 net for the last nine months as against a \$191,397 net for the same time last year. NTA claims to have exhibitor contracts for its product to the extent of \$12,346,041 dollars. For the equivalent time a year ago such contracts totaled about \$3,500,000. Other recent telefilm statements have been healthy too.

And a somewhat unusual new arrangement was concluded in the tv film field, just about the time this piece was being written. Four Westinghouse tv stations (KYW-TV, Cleveland; KDKA-TV, Pittsburgh; WBZ-TV, Boston and KPIX, San Francisco) and two independents (WPIX, New York and KTTV, Los Angeles) have made a deal with the aforementioned Screen Gems to share in the production and distribution of a new tv film series, called *Casey Jones*.

The stations will pay part of the production costs and share in the profits (if any) of the series. Each of them is renting the series on the usual syndication basis for its own market, and the series is then being made available for markets in the rest of the country on a local and regional basis. If this works out there doesn't seem to be any reason why other stations around the country may not go into similar producing and distributing partnerships with other film firms.

Increasingly interesting to watch is the accelerated activity in the fee tv phase of the business. We carried on at considerable length

in our last column on the subject, with some detail concerning the Video Independent Theatre operation in Oklahoma. Some additional interesting facts have been revealed concerning this operation. For instance, while VIT has no intention of carrying commercials in that phase of their program which shows first run or re-runs of feature films, they do anticipate carrying commercials in another phase of their programming, a strip dealing with news, weather, time and music. The Oklahomans have already discussed their project with many Hollywood film producers and distributors and claim that the Hollywood folk were very much interested in supplying product to the VIT operation.

As this is being written the sixth annual Convention of the National Community Television Association has just about concluded in Pittsburgh. Reports from the Convention indicate that the approximately 350 community television system operators attending were very bullish on the fairly immediate prospects of the introduction and rapid growth of wired fee television.

Fee tv convention in Pittsburgh

Two key speakers at the convention were Carl Leserman of International Telemeter Corp. and Milton Shapp of Jerrold Electronics Corp., one of the leading manufacturers of community antenna equipment. ITC, of course, is the fee tv system whereby a coin box is attached to the television set, and the viewer inserts a coin or coins to unscramble the signal on a given program. Shapp made an all-out pitch for fee tv via closed circuit wires, while Leserman indicated that in his view either broadcast fee tv or closed circuit would be acceptable. Shapp told the group that it was his belief that broadcast fee tv would not go, and that the only sound way for fee television to operate was via closed circuit.

High on the discussion agenda, both on and off the official speaker's platform was the Video Independent Theatres project discussed here last week, and above. It was the consensus that the Bartlesville experiment was highly important to the assembled operators. If the experiment is successful there seems to be every possibility that other community antenna operators will join with theatrical exhibitors to set up similar enterprises.

Everybody, it seems, is hustling into the fee tv act. Both Zenith and CBS, on opposite sides of the fee tv fence, made it their business to make their respective pitches before the General Federation of Women's Clubs convention in Asheville, N. C., last week. The situation seemed a little confused, but the general feeling is that the ladies are lining up against fee tv, at least as a broadcast service.

Sen. Strom Thurmond, Democrat of South Carolina, introduced a bill in the Senate, which would prohibit charging a fee for home tv. The bill was similar to one introduced in the House earlier in the year by Rep. Emanuel Celler. And in New York, a gent we've never heard of before, named Max Kantor wired Horace Stoneham of the New York Giants and Walter O'Malley of the Brooklyn Dodgers \$5,000,000 each for a season's fee tv rights to their respective team's ball games. Kantor called a press conference in town to reveal his wired offer because the ball moguls ignored him. Said his company was a newly formed closed-circuit tv company called ITV, Inc.

Don't know where this is all leading, but with such large billows of smoke floating about a blaze is likely to erupt somewhere. It will be interesting to watch.

WILS

114% MORE audience
than Station B ALL DAY!*

5000 LIVELY WATTS

Mar.-Apr. '57 Hooper In Lansing Shows

MONDAY THRU FRIDAY

	WILS	Station B
7:00 a.m.-12 noon	61.4	23.5
12 noon-6:00 p.m.	53.7	30.1

LANSING

MORE listeners
than all other
stations heard in
Lansing combined.*

*Mar. thru Apr.
average C. E.
Hooper, Inc.



WILS

music news sports

Represented Nationally by
Venard Rintoul & McConnell, Inc.



SOME
PEOPLE
NEVER
LEARN!

"Once bitten, twice shy," goes the old saw. But every year, Summer's bright promise puts a silencer on the maxims. And all over again, forgetful baseball fans are firmly convinced that their seventh-place stalwarts are a shoo-in for the pennant.

In television, it's a sure sign of Summer when the talk in the trade press is all about Fall. A favorite theme, of course, is always the unprecedented variety of programs waiting in the wings. Programs skillfully designed to please all tastes, all ages. Westerns! Mysteries! Comedies! Adventures! They're all *coming*—all you have to do is wait till Fall.

However, more and more local and regional advertisers are learning they don't have to deal in futures. Variety and balance of programs? That's exactly what non-network advertisers have had to choose from, and *can* choose from *right now*, in the CNP catalogue of prime syndicated TV film products. Variety and balance like this:

The crunchy goodness of charter-boat adventure in rolling Caribbean waters.

The toothsome hilarity of a landlocked Water Commissioner's misadventures.

Gripping episodes of undercover espionage with a real bird of a secret agent.

Blazing six-gun action by a thunder-browed Marshal with a lightning draw.

Spine-tingling tales with chilling plots that always hinge on narrow squeaks.

Stirring stories of pioneers whose exploits set Conestoga tongues to waggin'.

Smashing dramas of police versus underworld that prove those prison cells are busting up that old gang of crime.

This, as they say, is only a partial listing. To give you a clearer idea: In New York City alone, 14 different CNP shows are currently being programmed every week.

Want a real run for your money? Or a profitable re-run for your money? We probably have exactly the program type you're looking for. Not "coming next Fall," but now. Don't phone, wire or write. One of our sales representatives will call on you in the near future. If he doesn't, let us know.

NBC TELEVISION FILMS a division of

CALIFORNIA NATIONAL PRODUCTIONS, INC.

KIT

**PLUGS
THE HOLE
IN THE CENTRAL
WASHINGTON
MARKET**



FABULOUS HOOPER

	Jan. 21 thru Feb. 9, 1957	Mon. thru Fri. 7 AM-12 Noon	Mon. thru Fri. 12 Noon-6 PM
Sets in use	31.4	19.0	
KIT	43.2	50.1	
Sto. B	25.1	20.0	
Sto. C	17.0	15.2	
Sto. D	14.0	16.4	
Sample Size	9,543	11,702	
AM RATING AV.	13.6		
PM RATING AV.	9.5		

Washington State's FOURTH MARKET, with 54,478 radio homes, is 200 miles from Spokane, and 150 miles from Seattle and Tacoma—set apart by the Cascade mountain range. NO OUTSIDE MEDIUM CAN CLAIM MORE THAN AN INSIGNIFICANT DRIBBLE OF INFLUENCE AND COVERAGE IN THE YAKIMA MARKET AREA. Fill this big gap in the Northwest with Radio KIT, Central Washington's FIRST radio station—its popularity proved by HOOPER. KIT, Independent Radio—Music, News, Sports. Established 1929.

**YAKIMA, WASH.
5000 WATTS • 1280 KC**

KIT

SOUNDS BETTER—SELLS BETTER

REPRESENTATIVES
NATIONAL: THE BRANHAM CO.
SEATTLE: HUGH FELTIS & ASSOCIATES
PORTLAND: Q. COX & ASSOCIATES
JACK GOETZ, Gen. Mgr.
BOX 1222, YAKIMA, WASH.

Women's week

Lady ad manager for Lady Esther: Kay Reed, who's something of a walking ad for cosmetics, has just been appointed advertising manager of Lady Esther (division of Cheinway Corp. of Chicago) by Milton S. Samuels, general manager of the company.

Before joining the 35-year-old cosmetics firm, Kay was an agency account executive for various cosmetics products. She also traveled throughout the Southwest as beauty and fashion coordinator for industrial relations firms.

"Times have changed radically in the beauty-fashion field," she told SPONSOR. "We've just launched a new Lady Esther Dry Skin Cream and are test-marketing it with radio announcements in several markets, through our agency, Donahue & Coe. Now in the old days women worried about dry skin in winter only. But we expect to have them talking about 'drychosis,' our term for dry skin, by fall and use this cream as a year-round aid."

While radio has not been traditionally used as extensively as tv and magazines for selling face creams, Kay feels that today's women are sufficiently "sophisticated about beauty care to form their own image from spoken copy alone." If the test campaign is successful, Lady Esther plans to use spot radio extensively by fall to open up national distribution on a market-by-market basis.

Kay, who's a slim tall blond with a model's shape, will be lecturing to teen-agers on beauty care throughout the country this fall.

"I should know about teen-agers," she told SPONSOR. "I've got a teen-age daughter who's married and lives in Japan at the moment with her G.I. dentist husband."

AWRT group reports on Venezuela: The four AWRT ambassadors to Venezuela (courtesy of the Creole Petroleum Corp.) returned from a one-week tour of the country on 16 June.

At a cocktail reception in New York's Park Lane Hotel, Edythe Fern Melrose, president of AWRT and WXYZ and WXYZ-TV, Detroit, personality, spoke enthusiastically about the Venezuelan economy and culture.

"This is a nation racing toward its destiny which seems inevitably one of greatness," she said. "I was particularly impressed with the tremendous amount of construction work that is evident everywhere, and with the advanced architectural concept of the Venezuelans."

Vacationers might note the comments of Helen Hall, NBC *Monitor* correspondent, who "loved the modern homes, built around patios and designed for functional living; the widespread use of modern equipment like deep freezers, washing machines and other appliances."

And, career gals with a yen for Latin America might note that Venezuelan women are assuming many important government and industry jobs as well as rising to prominence in professions.

The other two AWRT returning wanderers are Edna Lizbeth Freeman of WFBC, Greenville, S. C., and Fran Riley, Ted Bates radio-tv publicist.

Most
honorable
report:
Miami prefer
"Destination
Tokyo"



Miamians had a choice of two trips to Tokyo one recent Sunday night from 10:00 to 12:30. Station WTVJ showed Warner Bros.' "Destination Tokyo", starring Cary Grant and John Garfield, while WCKT had MGM's "Thirty Seconds Over Tokyo", starring Spencer Tracy and Van Johnson.

Results: a 25.4 ARB rating for the Warner Bros. film distributed by A.A.P.; a 9.1 rating for the other Tokyo story, shown during the same time period.

This kind of pulling power for Warner Bros. features is being repeated in market after market from coast to coast. For rates and availabilities, write, wire or phone

C.I.C.I.P.^{inc.}

Distributors for Associated Artists

345 Madison Ave., Murray Hill 6-2323
75 E. Wacker Dr., DEarborn 2-2030
1511 Bryan St., Riverside 7-8553
9110 Sunset Blvd., CRestview 6-5886

Productions Corp.

NEW YORK
CHICAGO
DALLAS
LOS ANGELES

49th and Madison

Handy Bookmark Series

CONFIDENCE...

There are all kinds, but if you're scrapping for sales in the rough Southern California market, here's a soothing word...

Since 1951, more national advertisers have chosen KTTV than any other television station in Los Angeles.*

That's a strong statement... even stronger when you consider that KTTV is an independent. Advertisers can't buy KTTV by accident. Talk to your Blair man. He can show you why KTTV has earned that confidence.

KTTV
Los Angeles Times-MGM
Television
Represented nationally by **BLAIR-TV**

* RORABAUGH & BROADCAST ADVERTISER REPORTS

Keep your place in Los Angeles with KTTV

An early start

I was pleased on inspecting the picture page in the 8 July issue to find our group. It is surprising that we look reasonably wide awake at such an early hour. We had always had trouble in getting a big turnout at the cocktail hour or luncheon hour but we were agreeably surprised at how popular with the businessmen the breakfast hour was as we got a very satisfactory attendance.

Campbell Arnoux, president
WTAR Corp., Norfolk

• Reader Arnoux refers to SPONSOR's new picture page feature, Picture Wrap-Up, which appears on page 66 this issue.

Pulse all-media study

Your article on Pulse's new media measuring system raises certain questions about research techniques.

Pulse with its so-called "single yardstick for all media" has, in my opinion, made a significant contribution in the area of inter-media studies. Pulse has placed the cost-per-1,000 comparison between newspapers and radio and television on a more realistic basis than any generally-publicized effort to date.

The basic concepts behind the "yardstick" are imaginative and sound. However, some of the research techniques used seem to need to be refined before a truly precise comparison between print and broadcast costs-per-1,000 is possible.

In the area of media selection, Pulse has made a contribution that is of quite apparent importance: that of reducing newspaper-broadcast comparisons to the common denominator: what it costs in each medium to reach 1% of homes in a market. The means is thus provided for cutting through a vast amount of promotional hocus-pocus in both broadcast and print media measurement. In so providing, Pulse has registered two important points: one is the likelihood that the typical number of newspaper ad-readers probably comes much closer to the typical number of broadcast commercial viewers or listeners than has been generally supposed to be the case. The

second is the likelihood that the typical cost of reaching a given percentage of people in a market with a newspaper ad is probably many times greater than that of reaching the same percentage of people with a radio commercial, and several times greater than with a television commercial.

I think it can fairly be said in making its recent comparison studies, Pulse tried to lean over backwards to give newspapers the benefit of the doubt. Even so, the difference in cost-per-person reached by newspaper ads and in cost-per-person reached by broadcast commercials is too startling to be passed off as an error in measurement. Given costs-per-ad reader for newspapers, that are as much as 40 times as high as those per commercial listener in radio and 15 times as high as those per commercial viewer in television, there is no question but that a drastic reappraisal of formerly accepted media cost-per-1,000 "rules of thumb" is indicated.

The Pulse-developed concepts and findings noted above are impressive. However, while many of the research techniques used in conjunction with those concepts and findings meet desired standards, some few might be improved, if truly precise comparisons are the ultimate goal. For one thing, to interview every member of the family present in a home probably produces less accurate information as to each person's level of readership or listenership than to interview only one person per family.

A more important problem is that the method thus far employed by Pulse for obtaining print ad remembrance is intrinsically different from that used to obtain broadcast commercial remembrance. For newspaper ad remembrance, an actual copy of yesterday's newspaper is leafed through with the respondent as he indicates the ads he "remembers." On the other hand, for broadcast commercial remembrance, a list of the brand names is shown the respondent and he then indicates which he "remembers" hearing or seeing. Obviously, the two devices, the actual newspaper and a brand list offer considerably different levels of help to the respondent.

However, Pulse has experimented further. The experimental devices Pulse has mentioned: frames to help

(Please turn page)

Get the inside facts



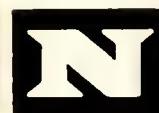
Get the facts from INSIDE San Antonio's 51-county market. Get the facts on KONO...the No. One station that DARED to change its programming to make its listening audience even bigger than ever...DARED to offer a completely new concept in radio broadcasting that has already strengthened KONO's audience lead over its follow-the-leader stations.

Get the facts...all the facts...call your H-R or CLARKE BROWN man.

860 kc 5000 watts



SAN ANTONIO



RADIO

49TH & MADISON *continued . . .*

advertisers with rapidly changing market-by-market problems are

SOLD ON SPOT

as a basic advertising medium

Alan C. Garratt, Advertising Manager of the ACC Division ("PALL MALL" and "HIT PARADE" cigarettes) of the American Tobacco Company, puts it this way: "Introducing HIT PARADE cigarettes to a mass audience in a highly competitive field is a major advertising problem. Thanks especially to BBD&O and Spot Radio and Television, we have cracked the country, market by market. The stations represented by NBC Spot Sales played a big part in the promotion of our new brand."



identify a television commercial and jingles, etc. to help identify a radio commercial are intriguing because they seem to offer promise of eventually establishing more truly comparable print-ad and broadcast-commercial remembrance techniques.

A final point to put the above remarks about refining research techniques in their proper perspective. Such changes as I have suggested probably would not materially alter the relationships Pulse found between newspapers and broadcast media.

Summing up my comments, the Pulse "single yardstick" establishes new and important relationships between newspaper and broadcast costs. The yardstick's concepts are basically sound but its research techniques could be made more precise if it is to provide the most comparable print/broadcast measurements possible.

Harry Smith,
director radio-tv research
N. W. Ayer & Son, New York

• Reader Smith's comments refer to the article "Found, an all-media yardstick" in the 25 May issue and last issue's Sponsor Asks, "What is your reaction to Pulse's new all-media yardstick?"

Art director awards

Our studio was pleased to see the mention accorded as winner of the New York Art Directors Club Medal, on page 46 of SPONSOR for 18 May 1957.

However, I'm sure that someone else has pointed out the caption switch between the Lincoln and Ford medal winners.

Actually Bill Melendez was the art director for the commercial; Chris Jenkyns and Sterling Sturtevant, layout and design; and Bill Littlejohn, the animator. Of course the agency for whom the commercial was created was J. Walter Thompson Co., of New York.

George W. Woolery
director of public relations
Playhouse Pictures, Hollywood

New sales manager

In your issue of April 20, in New and Renew, under "Broadcast Industry Executives," you have listed Robert S. Tyrol's new affiliation with WTIC as "local account executive" and his former affiliation "assistant general sales manager." The reverse is the case.

Bernard Mullins
vice president, public relations
WTIC, Hartford

AD
BEST SHOT OF THE YEAR

"*SPONSOR's Fall Facts Basics is a handy reference source on the basics of broadcasting, designed for year-round use. Bigger and better with each edition. My only complaint is, it gets borrowed too often.*"

Jeremy D. Sprague
Time Buying Supervisor,
Cunningham & Walsh, Inc., N.Y.

IN USE 20 JULY

FINAL AD DEADLINE 11 JULY

KLZ-TV dominates in Denver

Meet Jack Tipton, KLZ-TV station manager, looking over the undisputed leadership of Channel 7 in the latest (May) ARB Denver ratings.

More KLZ-TV shows in the top 50 than for all three other Denver TV stations combined. (KLZ has 27; Station B, 13; Station C, 10; Station D, 0.)

More KLZ-TV non-network shows in the top 15 non-network than for all others combined (12 out of 15).

Greatest share of audience sign-on to sign-off, seven days a week, of all Denver TV stations.

- * **Highest rated network show in Denver.**
- * **Highest rated local TV show in Denver.**
- * **Highest rated news—weather—sports shows.**
- * **Highest rated local news shows—morning, afternoon and night.**

Capitalize on the overwhelming dominance of **KLZ-TV.** Sell to Denver's largest TV audiences. Call Jack Tipton—or wire your KATZ man—NOW!



Represented by the **KATZ Agency**



MARTIN

SENSATI

**ARB
REPORTS**

"THE NEW ADVENTURES OF

MARTIN KANE"

Starring
WILLIAM GARGAN



Meet James W. Seiler,
Director of ARB, the un-
biased source of the ratings
upon which these facts
are based.

KANE WINS

MARTIN Share of Audience

IN FIRST RATING SURVEY!

55.6% OF AUDIENCE
IN CINCINNATI, O.

Friday — 10:00-10:30 pm
MARTIN KANE — 55.6% share
Station B — 20.9% share
Station C — 20.0% share
Other — 3.5% share

45.8% OF AUDIENCE
IN COLUMBUS, O.

Wednesday — 10:15-10:45 pm
MARTIN KANE — 45.8% share
Station B — 43.0% share
Station C — 11.2% share

50.8% OF AUDIENCE
IN ATLANTA, GA.

Monday — 10:30-11:00 pm
MARTIN KANE — 50.8% share
Station B — 41.4% share
Station C — 7.8% share

ARB, May, 1957

FROM THE TOP NAME
IN SYNDICATION . . .
COME THE TOP SHOWS
IN CONTINUING
AUDIENCE SURVEYS!



TIME AFTER TIME...

ZIV
SHOWS
RATE
GREAT
IN CITY AFTER CITY!



WBRE-TV Means **NEW COMMUNICATION** *to the people of 19 Counties in N.E. Pennsylvania*

A bride is more than orange blossoms, church music and honeymoon . . . She represents a lot of new beginnings, new clothes, new home, new furniture, new friends, new neighbors. She and thousands like her represent a whole new market every day to the advertisers on WBRE-TV. With a set count of 330,000 reaching a population of 2,000,000 you can sell a lot of merchandise to and for brides in North Eastern Pennsylvania on WBRE-TV.

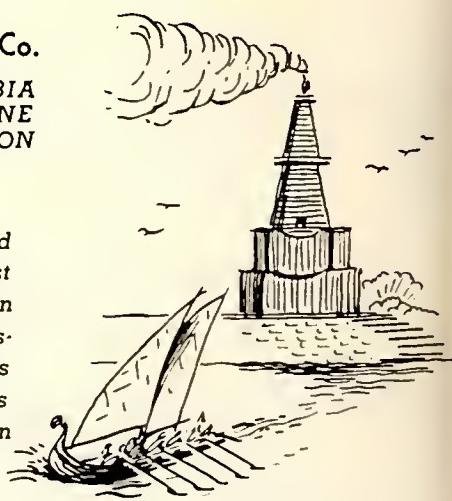


AN **NBC** BASIC BUY : National Representative : The Headley-Reed Co.

Counties Covered: LUZERNE LACKAWANNA LYCOMING COLUMBIA
SCHUYLKILL NORTHUMBERLAND MONROE PIKE WAYNE
WYOMING SULLIVAN SUSQUEHANNA BRADFORD UNION
LEHIGH SNYDER MONTOUR CARBON CLINTON

WBRE
TV Channel 28
WILKES-BARRE, PA.

A new form of communication was conceived by the Pharaos. They built the world's first lighthouse which dominated the eastern Mediterranean. It's fiery beacon sent messages to navigators at sea, and to the citizens of the ancient metropolis of Alexandria. This beacon was accounted one of the Seven Wonders of the World.



WHICH REPS DO THE BEST JOB?

A SPONSOR survey among timebuyers in New York and Chicago.

I. Which rep representative firms do the best day-in, day-out selling job?

1. _____
 2. _____
 3. _____
 4. _____
 5. _____

Which firms provide the most "fast" delivery?

II. Which representative firms provide availability fastest?

1. _____
 2. _____
 3. _____
 4. _____
 5. _____

Which reps provide the best market and other in-depth data?

IV. _____

TIMEBUYERS

RATE THE REPS

SPONSOR survey finds wide agreement on which rep firms do the best job. Buyers consider delivery of "fast and thorough availabilities" most important aspect of rep service. "Data-in-depth" rated the least vital

A SPONSOR survey of timebuyers in New York and Chicago, just completed, for the first time provides answers to these questions about the performance of station representatives:

- Is there an elite group of representatives, recognized as superior in selling and servicing?
- How far ahead are the leaders?
- Are leading representative firms uniformly outstanding in all aspects of selling and servicing?
- What do timebuyers feel reps should do to improve service?

SPONSOR's survey was conducted by mail in June. Questionnaires went to 250 buyers in New York and Chicago at agencies known to be highly active in spot buying.

As an index of the interest in the subject among buyers themselves, 24% of those surveyed returned questionnaires. This is an extremely high return since the questionnaire asked buyers to: (1) list five rep firms in the order of their performance for five categories of service; (2) rank each of these categories of service in order of importance; and (3) suggest improvements. A total of 60 buyers answered.

**Timebuyers want more creative selling from
reps—but they want it fast and before they start
buying. The big plea: make avails clear, complete**

Some 33 buyers from 24 different agencies signed questionnaires (though they were not required to do so). Thus at least 24 different agencies are represented in the returns and the probability is the number is considerably higher since the original mailing went to 70 different agencies.

The survey demonstrates that leaders in the representative field are far out in front of their competitors. As a glance at the charts at right will show, the same five representative firms ranked among the top five for each of five categories of performance. This was so despite the fact that buyers were definitive in filling out the questionnaires—and did not merely repeat the same names in the same order for each category.

A total of 31 representative firms in all were mentioned.

In written comments, buyers pointed out that the fact a firm was not ranked near the top did not mean individual salesmen for that firm might not be outstanding. Some buyers who ranked certain firms high did so because as they pointed out, "my salesman" from that firm is tops. Buyers said, too, that cooperation from the stations a firm represents is all-important in determining whether the firm's salesmen can do a good job. If the stations don't come through with the facts, the salesmen can't look good in front of the buyer.

Some buyers said flatly, their ranking was influenced by quality of stations represented. The better the station, they said, the better the liaison with the rep.

SPONSOR asked timebuyers to state which of the five categories of service are most important to them: day-in, day-out selling; providing fast availabilities; providing thorough availabilities data; in-depth market and other data; follow-through after the buy.

Fast availabilities and thorough availabilities were tied as number one, with 166 points each. Day-in, day-out selling was third with 129 points; follow-through was fourth with 109; in-depth data was fifth with 89.

The point system worked this way (both for ranking of the rep firms and of performance categories):

Each number one vote counted five points; number two counted four; and so on down to number five which counted as one point.

The five categories of rep service were then graded as to their relative value in the esteem of the buyers. In-depth data with 89 points was set at a value of "1" and the other categories graded in ratio.

The purpose of this grading was to find the real value of each point scored under the different categories. Obviously if buyers consider fast and thor-

ough availabilities more important than in-depth data, then these categories should be given more weight.

By this grading, each point scored under the "availabilities" categories was worth 1.87: "day-in, day-out selling" was weighted at 1.45 per point; "follow-through" at 1.22; and "in-depth data" at 1.00 (see chart bottom this page).

These "values per point" were multiplied against the "raw scores" in the charts at right to achieve the "weighted scores" shown.

Stripped of technicality, the real meaning of the charts is:

► that a few reps are way out in front;

► that even these reps are not equally good in all facets of their operation:

► and that there's real need for the majority of firms in the rep field to improve their operations.

SPONSOR asked buyers to suggest the way. From among 50 written suggestions, here are a number which best sum up the views of buyers.

A lady buyer from a major agency in Chicago wrote what was probably the most forceful and all-embracing comment:

"1. Make appointments. Don't all jam in at once expecting time for full presentations at what may be our busiest moment.

"2. Realize that when a buyer is actually 'buying' time for a campaign, he or she is busiest. Give us a chance to do the buying by avoiding unnecessary follow-up calls. If the avails are *thorough, written out* and the market data is attached, any good buyer can do the rest. Reps only build up personal resentment with inane remarks such as: 'What's new on ____? (deep sigh.)'

"The prying questions are childish—as if we were their deep dark buddies who'd share all secrets. (Having just been through buying a campaign, I guess I'm blowing off steam. But salesmanship is one thing—nuisance value quite another.)

"3. Reps should fill you in on strong market points at times when you are not busy buying. But they should only brief you on a market if they know a specific account *is, was, or is likely* to be interested in that market. Who cares about Yippahoo-peeburg if the clients aren't there?

"4. No sour grapes routine after losing a buy. An honest loss shouldn't

(Please turn to page 78)

What aspects of rep service are most important?

	Score*	Value**
1. Providing availabilities fast	166	1.87
1. Providing thorough availabilities	166	1.87
3. Day-in, day-out selling	129	1.45
4. Follow-through after the buy	109	1.22
5. In-depth market and other data	89	1.00

*A first place "vote" equaled five points and so on down to fifth place which equaled one (see text). **The last-ranking category was given a value of "1" and the others rated accordingly. "Raw scores" in charts were multiplied by "values" to get "weighted scores."

Timebuyers rated rep firms on five categories of performance

Tabulated below are results of a SPONSOR survey of timebuyers in New York and Chicago. Questionnaires went to 250 buyers in 70 agencies. A total of 60 buyers (24%) returned questionnaires; seven, however, arrived too late for tabulation so that figures below represent results for 53 questionnaires (21%). Inspection showed, however, that the seven late arriving questionnaires did not significantly alter the tabulated figures. At least 24 agencies are represented in the returns below and the probability is that the

figure is much higher (see text). The questionnaire itself asked buyers to list the five representative firms which do the best job for each of five categories of performance.

Each time a rep firm was voted number 1, it received five points; a number 2 ranking was worth four points; number 3, three points and so on down to one point for number 5. The totals each firm received under this point system are shown under heading "raw score." For explanation of "weighted score" see chart and caption on opposite page.

I. Which five representative firms do the best day-in, day-out selling job?

	Raw Score	Weighted Score
1. Rep A	161	233
2. Rep B	140	203
3. Rep C	107	155
4. Rep D	91	132
5. Rep E	56	81

II. Which representative firms provide availabilities fastest?

	Raw Score	Weighted Score
1. Rep A	142	266
2. Rep B	92	172
3. Rep C	87	163
4. Rep D	80	150
5. Rep E	63	118

I. Which reps provide the most thorough availability information?

	Raw Score	Weighted Score
1. Rep A	149	279
2. Rep C	127	238
3. Rep B	126	236
4. Rep D	70	131
5. Rep E	55	103

IV. Which reps provide the best market and other in-depth data?

	Raw Score	Weighted Score
1. Rep C	138	138
2. Rep B	126	126
3. Rep A	112	112
4. Rep D	64	64
5. Rep E	53	53

• Which reps do the best follow-through job after the buy is made?

	Raw Score	Weighted Score
1. Rep A	132	162
2. Rep B	118	144
3. Rep C	94	115
4. Rep D	91	111
5. Rep E	60	73

→ Totals for all five categories of service on which reps were rated.

	Raw Score	Weighted Score
1. Rep A	696	1052
2. Rep B	602	881
3. Rep C	553	809
4. Rep D	396	588
5. Rep E	287	428

ENGLISH ACCENT



A COPY CHIEF LOOKS AT RADIO

David B. McCall of Ogilvy, Benson & Mather

says radio today must use attention-snaring devices.

Old mellifluous-voiced announcer is now obsolete



David B. McCall

This is Dave McCall's first article for SPONSOR. Dave joined Ogilvy, Benson & Mather in 1951 as a copywriter and in 1953 went to the David J. Mahoney agency as v.p. and creative director. Back with OBM as associate copy chief since 1956, McCall supervises many of the OBM accounts used here as examples.

No medium has changed so radically and been studied so sparingly in the last 20 years as radio. And yet this despised, misunderstood medium offers enormous returns for relatively small investments—if it is used properly.

In days of yore—pre-television—radio was a giant among salesmen. Sponsors lined up patiently, waiting for one of the great networks to allow them to spend money on one of the top shows. Programming was the *sine qua non*—and many agencies created their own shows. The entire country could be found tuning in on such shows as Jack Benny, Charlie McCarthy and Bob Hope. Franklin Roosevelt solidified his hold on the American public through the medium of radio.

Them days are gone forever. Radio, in its halcyon days, was a primary

medium. People tuned in to *listen* to a show and to hear every word that was spoken on it. There was a respectful silence in the living room when the radio was on. Commercials could be low-key, well-bred, soft-spoken, subtle, beautifully orchestrated.

Today, radio is a very different dish of tea. First, a clock radio wakes a family up and it stays tuned while the family prepares for its day. The radio is on while a man shaves—and a good commercial must penetrate through the sound of running water and into a mind that is not consciously listening. The radio is on through breakfast. The radio is on while a housewife works. The car radio is on when a commuter drives to the station or to his job. The portable radio is on at beaches and during family picnics. In fact, the radio is on most of the day—but its listeners are engaged in a thou-

Schweppes Tonic is one of the few foreign products that has been successfully marketed on a large scale in America. Up radio was used from the beginning. All commercials feature the voice of Commander Whitehead. His unusual and distinguished British accent is as "ear-catching" as his beard is "eye-catching." Radio spots have the Commander in "ad lib" conversations with characteristic regional American voi

sand activities that are more important than merely listening to a radio commercial unless they are forced to. Something—a jingle, a sound effect, a unique voice—must trigger the minds of radio's semi-conscious listeners into complete attention.

The pattern of radio programing on the most successful stations of today is instructive. The giant networks are no longer the powers of modern radio. The aggressive independent stations have stolen the show. How did they do it? With music-and-news programming in every case. Disk jockeys in various forms have become the new emperors of radio. Pop disk jockeys like Jerry Marshall . . . rock and roll disk jockeys like Alan Freed . . . funny disk jockeys like Klaven and Finch. These men, who play endless variations on the theme of the 10 top tunes of the week, are listened to by as many

POP SONG JINGLE



No filter Spud is presently being introduced with more than 300 radio spots a week in several major metropolitan markets. Heading the campaign is a musical jingle: "Just the name's the same, boys . . . Spud is new!" based on the melody, "Put the Blame on Mame," a song popularized by Rita Hayworth in the movie "Gilda." Spud cigarettes are lightly mentholated and a product of Philip Morris, Inc.

people as listened to the great stars in the days of the Thirties.

But people listen in a different way today and commercials to be effective must be written with a clear understanding of modern audience habits. They must be loud, clear and simple. Above all simple. Take the jingle, for example. The jingle is the most important factor in a successful modern radio commercial. It is the spearhead in the commercial's effort to penetrate. It must convert *passive* radio listeners into *active* commercial listeners.

Listen to WNEW—the most successful modern radio station in New York City—and you will hear most of the selling jingles on the air today. What kind of tunes do they have? They may be public domain tunes and they may be original—but the good ones are all straight and simple, almost child-like.

NO TWO ALIKE



Dove Bath and Toilet Bar used radio as a secondary medium in its New York debut. But rather than the customary method of selecting one commercial and repeating it at high frequency, it was decided to use as many different and highly unusual radio spots as possible. This program of 20 completely different commercials over a two-week period brought considerable comment and word-of-mouth assistance for the product.

ARTICLE IN BRIEF

New radio is a companion listening medium. The listener is usually doing something while the radio is on. The radio commercial must trigger him into attention. Jingles, sound effects, off-beat voices are efficient methods when backed with high frequency schedule.

LOCAL STAR SINGS

Tastes as fresh as "You know what"



Good Luck's spot radio efforts are mainly in Southern markets. Whenever possible, the agency tries to have the commercials delivered (or sung) by a local radio personality. The bulk of the campaign consists of 10-second commercials; a six-second jingle and four seconds of sell (a single sentence delivered by the emcee). These spots have the advantages of low cost, a jingle and local personality endorsement.

production. It is often possible to accomplish more with a small combination of carefully chosen instruments than with a full orchestra. And one unique voice can be infinitely more memorable as well as clearer than a cumbersome choral group.

The words that fit good jingles are as simple as the tunes. A good jingle lyric should state your major selling message in its clearest, most concise form. There's nothing complicated or subtle about "You'll wonder where the yellow went when you brush your teeth with Pepsodent."

Repulsive, said the cognoscenti, when this commercial first appeared. But the very bluntness which offended some people made this commercial great for radio.

A really good sound effect can do an effective job of penetrating to the lis-

(Please turn page)

COMEDY MONOLOGUE

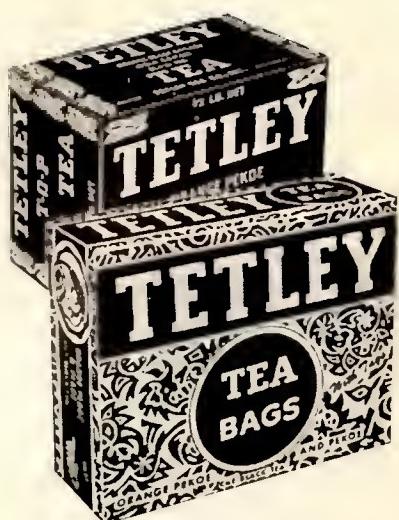


Pepperidge Farm has been receiving fan mail about its magnificent bread for years. Now Pepperidge Farm's advertising gets its own fan mail. Listeners actually write to say how funny and entertaining they find the Titus monologues about "Maggie Rudkin and her bakery." Actually these commercials, although entertaining are extremely hard-sell. They all tell a strong ingredient story for farm-fresh Pepperidge bread.

tener's conscious mind. The Pepperidge Farm Bread commercials are punctuated with the sounds of a farm: the moo of a cow, the buzzing of the bees, the clatter of a Model T, etc. Every Schweppes spot opens with the nautical sound of two bells. The sound effect can both attract initial attention—and maintain interest throughout a commercial. A vice president of the National City Bank in New York was so fascinated by the Pepperidge Farm commercials that he asked for a complete record of them to play at his own convenience.

The announcer's voice is a vital factor in an effective commercial today. The faultless, sonorous voices of the Thirties should be avoided like the plague. A commercial writer should presume that his listener is running a vacuum cleaner while babies cry and dogs bark. Melodious tones simply are not designed to beat this kind of competition. But the removal of the typical announcer's voice from consideration still leaves a vast number of voices

VOICE QUALITY



The Tetley Tea commercial combines a musical lyric and a straight announcement delivered in a friendly but authoritative manner. The girl singer's voice was chosen because it is unusual and memorable. The announcer was specifically picked because his voice combined pleasing quality with an ability to sell. He is definitely not "Madison Avenue," but rather sounds solid and convincingly familiar with the product.

ROCK 'N' ROLL



Thom Mc An shoes singing commercial for the illustrated model (Snap Jacks) ran last fall in 11 cities on 23 programs. Only rock-and-roll programs were used and commercials were slotted about every 25 minutes on each show. In preparation is a series of radio commercials to assist in the introduction of Mr. Thom Mc An, the company's new symbol, a rather dignified but also highly personable real Scotsman.

McCall's tips on radio copy today

Get attention: radio is a secondary listening medium. The audience is usually doing something else while listening. A commercial must trigger the listener into complete attention so that the message is heard and retained.

Devices: the jingle and the sound effect are two most efficient ways to force listener attention. Jingles must be loud, clear and simple, almost child-like in their directness and yet contain the complete sales message.

Voice quality: announcer's voice should be off-beat (not those melodious tones of yesterday) and should end commercial on an up-beat by repetition of the jingle or sound effect. Commercial should not be allowed to fade out.

Stop drag: commercial should be kept moving in the middle. Two announcers talking back and forth is one method. Interruption of the announcer with bits of the jingle is another. Don't lose listener's attention.

Frequency: this is the most important factor in radio today. A schedule of 75 minute spots per week in a market is considered a minimum in hot radio agencies. Some 250 spots a week have been used by Pall Mall, others.

Group your spots: announcements should be massed within specific time periods so that the listener who hears it once will hear it again and again. By grouping commercials you can guarantee maximum impact.

than can be effective. English voices—like Commander Whitehead's. Dialect voices—like Mr. Thom McAn's. Honey voices—like Parker Fennelly's for Pepperidge Farm. High voices. Low voices. Anything but a radio announcer's voice. Of course, it is crucially important to fit the voice to the message and the product.

How should a commercial end? The most important thing to do is to end a commercial on a high note, leaving the listener with your sales message stated in its most convincing terms. If your commercial has a good jingle, it should be repeated in toto or at least the lines containing the sales message should be repeated. If your commercial is built around a sound effect, the sound effect should be repeated with the sales message.

The important thing is not to allow a commercial to run down hill after a sparkling start. Some very successful commercials have even repeated a jingle line throughout the commercial. One must never let the listener's attention slip away once it has been won.

I hesitate to get into the media department's field, but it is impossible to discuss radio commercials without discussing frequency. In the late, great days of radio, a definite pattern of spot radio buying was established. You put your clients on 52 weeks a year. Seven evening spots a week was considered a very reasonable schedule. Some 20 daytime spots a week were hot stuff.

And they were in those days of active, intense, primary listenership. But the tragic thing is that many agencies are still buying radio in this outdated pattern.

Volume has become a vital ingredient in successful radio today. Your commercial should become a part of your listener's life during the period that it is on the air. The knowledgeable radio advertisers of today have established a new pattern. They buy from 75 to 250 spots a week in a market. They saturate markets for six weeks and then they drop out. Then they come back. They blockbuster a time segment, running two or three spots within an hour on the same station. And so forth. The wise radio buyer today buys spots—not rating points.

FISH STORY

The gratitude of a sponsor for money he's made out of a radio campaign has never been expressed better than in the letter below. It tells what a \$3 spot did for Henry Engelhard who is in the fish business in Michigan.

The 10-second I.D., broadcast over WBCM Radio, in Bay City, brought car after car to the Bay Port dock, over 40 miles away and sold boatload after boatload of freshly caught perch and all this within a few hours of the announcement.

As indicated in the letter, Henry Engelhard is very anxious to continue his schedule on WBCM and even step it up a bit.

This is probably as small a "campaign" as you'll ever read about in the pages of SPONSOR. And yet it has significance going far beyond the question of numbers. For this is what radio is: a town crier that gets results fast—in small town or big city. And this is why radio lived through an age of panic into an era of great expansion. You'll find the statistics elsewhere in SPONSOR, but for the feel of it read the letter below.

BAY PORT FISH COMPANY

Catchers Of and Wholesale Dealers In
Freshly Caught Trap Net Fish



BAY PORT, MICHIGAN

Note—Buy first a 10-second
spot over Bay City. Get used
to it second I.D. & file

To the Manager
Radio Station WBCM
Bay City, Michigan

"Good friends":

Yesterday mornin', before leaving for church, I called your station, asking for a \$3.00 ad advising your listeners that I will offer perch for "depression prices." Your man said the office was closed for advertising, but I begged him to contact proper authorities, try to get this add on around noon. While he could not guarantee, he said he would try.

Naturally, after church, I immediately tuned in your station, and really heard your wonderful announcement. You certainly deserve a fine mess of fish on top of the \$3.00 for his grand job.

It was only an hour or less later, when my phone began to ring, as customers started to arrive...some in Cadillac, some in Fords, some old, some new. Sincerely, there was hardly parking space left on the fish dock, as they swarmed in to take advantage of this great opportunity. And, were the pleased.

So was I. And, I wish to ask right now, plan on another \$3.00 ad this coming Saturday, around noon, if possible; and definitely another \$3.00 spot at that 12:00 o'clocknoon time, same as yesterday. The same repeat ad, again: Henry Engelhard of Bay Port Fish Co., Bay Port, reports good catches of perch, available at "depression prices". Yes; we will even scale them for you for only "one penny" per pound extra. Yes, one penny for scali perch. Also available dressed, or filleted. And, since the perch season closes April 15th, this is the last chance, to secure perch for depression prices.

And, please when through this way, look me up personally, and see to it that I keep my promise for a mess of fish for you and your family. I will feel hurt, until you accept my offer.

Thanks, again. Needless to say, I started out this morning with a thousand pounds of perch on hand; and my last load landed at my dock with over a thousand pounds. Ended up at night, with 300 pounds perch left. So, has sufficient for all my customers, if they could wait for the boats to land at the dock.

What a thrill it was to them, to watch these boats land with fish alive & flopping—pick out their choices of fish, have it scaled, filleted or dressed, and take home the choicest eating in their history—still offered at depression prices. Last chance this week end—season closes April 15th.

Very truly yours
Henry Engelhard



1. Idea session roughs in Mercury campaign strategy. (Left to r.) W. S. Roberts, "Rick" Levy, WCAU-TV salesman

and Franklin S. Roberts, v.p. Robert's agency (r.) hit upon direct lead approach. Prospective customers were offered a free trial ride

SO RETAILERS CAN'T AFFORD TV

By banding together, Philadelphia-area Mercury Outboard dealers broke into tv. WCAU-TV and the Roberts agency show how retailers can organize to share tv costs and take advantage of co-op funds

"**A**dvertise on tv? That's fine for U. S. Steel, but I'm a little guy." Typical reaction from many a retailer. Yet this same "little guy" will not hesitate to use newspapers.

When you ask why, he'll mention cost. But the fact is that he knows how to advertise in newspapers. He knows what kind of ad pulls customers, what kind of item brings the reader into his store. Tv to him is a "fairy castle."

Retail tv has long been the loser because of the need for retailer education—stemming from a lack of interest in selling the "little guy." But where the effort is made the results are amazing.

When WCAU-TV, Philadelphia, successfully staged a tv campaign for a group of Gulistan rug dealers in the area, "Rick" Levy, a WCAU-TV salesman, and the W. S. Roberts agency saw a potential in dealer group tv advertising and set out to sell the concept.

Marine Equipment and Supply, a Mercury Outboard motor distributor, was chosen as a prospect and the pitch was made. A cooperative method of tv advertising was outlined to the distributor and his Philadelphia area dealers.

It was pointed out that with the addition of a little more money to the usual advertising program, the budget could be put into tv advertising.

At this point everything was turned over to the Roberts agency for development. Franklin Roberts met with the dealers and outlined the campaign and the fundamentals of tv advertising. The WCAU-TV team outlined the benefits of local tv advertising on their station.

The distributor agreed and 12 dealers within the WCAU-TV coverage area were signed.

Timed to break at the peak of the outboard selling season in May, one-minute commercials were placed during the *Million Dollar Matinee* (Monday-Friday, 5:00-6:30 p.m.), the late evening show *Million Dollar Movie*, (both highest rated feature film shows in the area); and *Victory at Sea* (Sundays, 6:00-6:30).

The campaign lasted two weeks. The cost for the 12 one-minute commercials to the dealers was some \$200 each. The total revenue to the station was \$4,000 (\$1,600 was from the Mercury co-op fund).



2. Pitch to dealers is handled by Roberts and WCAU-TV sales staff. Fundamentals of tv advertising were outlined together with the methods of getting the most out of the campaign. Poster held by Roberts is part of in-store promotion



3. Contract is signed for time on WCAU-TV. (L to r.) Ed McMahon, WCAU-TV personality; Robert S. McGredy, v.p. in charge of sales, WCAU-TV; Roberts (signing for retail group); Don Kirkland, Kiekhaefer Mercury, client



4. Demonstration of the Mercury Outboard is staged for Ed McMahon, who wanted to learn first hand what the outboard could do before he pitched it on television. McMahon, representatives of the manufacturer, station and agency take a spin



5. First hand experience helps McMahon to emphasize selling points of the Mercury Outboard motor. Knowledge of performance and operation allows Ed to "spice up" the agency-supplied fact-sheet in announcements on the two daily WCAU-TV feature films



6. Customer leads are checked by "Rick" Levy as mail after the first few days of Mercury commercials begins to pile up. The viewer demonstration requests are divided equally among the 12 participating dealers and pin point a large number of potential Mercury customers in the area

MOST INDEPENDENT AFFILIATE

Don McGannon, 36-year-old president of Westinghouse's 10 stations, foresees new "get-tough" policy among affiliates against television network use of the station's own time. Here are his views on today's broadcast problems

Don McGannon is one of those easy-going, genial fellows you feel you've known all your life after about 10 minutes. But here's what it takes a little longer to know:

Item: He sets policy for the 10 Westinghouse Broadcasting Corp. tv and radio stations from a lush office-living room suite atop Manhattan's Chanin Building. But luxury embarrasses him.

Item: He's got a soft-spoken, natural charm that might be traced to his father ("an Irish fire chief with a feel for New York"). But top WBC executives know him to be a driving work-

er with no mercy for the clockwatcher.

Item: He helped disassociate the WBC radio stations from network affiliation. But he fights hard for strong tv affiliations for the four WBC tv stations.

Item: McGannon believes in close affiliate-network teamwork. Yet he told SPONSOR that the WBC tv stations will resist further network moves into station-option time: "There are only a few high-set-in-use periods left to the stations as it is." In his soft-spoken way, he may very well be the most independent affiliate.

McGannon came into broadcasting

through "a casual conversation with Chris Witting" who brought him into DuMont as his administrative assistant. He took to tv like Snead took to golf, followed Witting right on up into the WBC presidential suite at age 35.

Today, the young man who was born "two express and one local stop" from his midtown New York office, shapes programing, sales and administrative policy for a widely scattered group of 10 stations. (He has almost as many children as he has stations—nine—the youngest having been born this month.)

Some of the problems that came



Client-agency relations are McGannon's frequent lunchtime occupation. Shown here (third from l.), McGannon discusses "new radio" with (l. to r.) Jim Luce, assoc. media dir., JWT; A. W. Dannenbaum Jr., WBC sales v.p.; Perry Bascom, WBC radio sls. mgr.



Film, feature and syndicated, is "mainstay of local tv programming today," says McGannon. Searching out new film fare for the WBC tv stations, McGannon discusses programing with Ely Landau, pres. NTA Film Network (l.) and Dick Pack, programing v.p.

along with the responsibility of heading up WBC seem tailor-made for Fordham lawyer McGannon, who's been said to thrive on tackling insoluble problems. Currently, WBC figures importantly in a Justice Department anti-trust action against RCA and NBC who are charged with having exerted "undue pressure" upon WBC in bringing about the Philadelphia-Cleveland tv station swap.

(As a reminder, the WBC radio stations are: WBZ, Boston, 50 kw, and WBZA, Springfield, 1 kw—two transmitters operating as one station; KYW, Cleveland, 50 kw.; KDKA, Pittsburgh, 50 kw.; WOWO, Fort Wayne, Ind., 50 kw.; WIND, Chicago, 5 kw. bought last year; KEX, Portland, Ore., 50 kw.

(The tv holdings include: WBZ-TV, Boston and KYW-TV, Cleveland, both NBC TV affiliates; KDKA-TV, Pittsburgh, now taking programing from all three nets, but to become basic CBS TV affiliate when a second vhf goes on the air in the area; KPIX, San Francisco, a CBS TV affiliate, WAAM, Baltimore, will be bought subject to FCC approval and is an ABC TV affiliate.)

Here, in question-and-answer form, are details on how McGannon looks at station operation today.

Q. Why did WBC agree to the exchange of your Philadelphia stations for the NBC Cleveland stations, which led to the Government anti-trust action taken against RCA and NBC?

A. We purchased WPTZ for \$8.5 million based on our ability to realize a certain level of return, and an NBC affiliation. Within one year later we were confronted with one or two alternatives: one, retain the station, lose the NBC tieup and have our earnings radically reduced; or, two, sell to NBC. We used our best business judgment and elected to preserve our investment

as fully as we were able to. We made it clear from the start that we didn't want the exchange and would so express ourselves if the occasion arose.

Q. Do you see any change in the texture of station-network relations in the immediate future?

A. There are many factors which could bring that about. You only have to read the latest Celler Committee report to see that certain generally considered established elements of the business are in a state of flux. For one



New radio shows are auditioned by McGannon, (l. to r.), Charles Woodward Jr., WBC adm. ass't to pres.; Dick Pack, programing v.p.



DON McGANNON *continued . . .*

thing. I know the stations are concerned over the further clearance of network shows in station time.

As it is, network option hours leave mainly low-set-in-use times to the stations except 10:30-11:00 p.m. and 6:00-7:30 p.m. Only during these non-network option times can the station establish its own character in the community. This is important to the network too in terms of the audience the station can then feed in to the network programming as well as the station's value as an advertising medium within the network station lineup.

Of course, with this sort of stand (not clearing more station-option time) comes added responsibility as well. For instance, most of us liked it pretty well when NBC went into the very early morning hours which have always been difficult and expensive for the stations to program and never brought very good returns. On the other hand, there has to be a consistency about a policy. If we object to the networks coming into the 6:00-7:30 p.m. and 10:30-11:00 p.m. blocks, we must correspondingly face the necessity of having to program the early morning hours or the late night hours if that be a consequence of nets giving up option time.

Q. Have feature films given stations greater ability to program effectively and independently of the networks?

A. Feature films have certainly been big audience-getters for us. When Hollywood released its libraries, the totality of this creative effort of 20 years brought about an accompanying elevation of the public taste and threw into low audience acceptance much of the local live entertainment effort.

Certainly, local live programming cannot meet this competition because of the high costs of local live shows, the non-availability of broad talent pools outside Chicago, New York and L.A., and the gravitation of the audience to motion pictures with outstanding star value, strong story lines and costly production and promotion budgets.

ARTICLE IN BRIEF

Since Don McGannon became WBC president two years ago at age 35, he has firmed tv station policy toward network time options, is now promoting new program and sales ideas for the 10 WBC stations. He tells his views on air media in SPONSOR interview.

Q. You acquired some features on a barter basis. Would you be willing to extend such arrangements into the future?

A. Probably not. We bought the RKO library for three of our markets at a time when this was the only major library available, and we regarded the product as desirable from a programming viewpoint. The arrangement finally achieved, in our opinion, balances any of the possible disadvantages of such a deal—particularly the fact that we retain absolute control of the continuity, copy and the advertiser.

Today, product is sufficiently available on a cash basis, thereby obviating the occasion for such an arrangement in the foreseeable future.

Q. How long do you think the appeal of features will continue, and what will happen after the supply runs out?

A. We think the 6,000 pre-1948 features will be effective program material on our stations until 1961 or 1962. Then the post-'48 films will provide another two years of programming.

We're actually more concerned with high quality programming material beyond that period. Where will the writing and acting talent and other produc-



Review of WBC stations' sales and ratings is subject of executive sessions at WBC. Here, John L. McClay, ass't to Cleveland area v.p., describes current KYW and KYW-TV ratings to (clockwise, starting lower r.) Don McGannon; A. W. "Bink" Dannenbaum, Jr.; Dick Pack (standing); Mel Goldberg, research director; Perry Bascom, radio sales manager.

Engineering problems of the 10 radio and tv stations are reviewed by McGannon (l.) and George Hagerty, ass't engineering mgr. WBZ-TV tower is subject of study.



tion facilities come from after that? You'll never again have the reservoir of 30 years production effort as is available now.

When we tried pitting local live shows against features, we lost audience. As a consequence, we scheduled feature and syndicated film programs in order to compete for the attention of our audience.

Q. What about Mike Wallace's Nightbeat on WABD? Doesn't the success of that show prove you can program live against features and against net competition?

A. Yes, Mike Wallace did well against features. That just bears out our own continuous searching for ingenious creative forms in competition with film and other programming. We're looking for such forms. We haven't eliminated our staffs or abandoned live programming development, but we're programming film at the moment in many periods.

Q. Are the networks getting the most they can from the affiliates other than in the matter of clearance?

A. I don't think so. They're frequently overlooking the local operation as a source of talent and programming. And further, they could use local stations as an effective sounding board to get local reaction to programming and advertising value of a network project.

The industry collectively isn't doing enough to develop new talent. And now that there's limited occasion for stations to do more live programming, a natural training ground for network TV talent of the future, the networks and stations should really join hands in an effort to collaborate in new talent development.

Q. Should programming control be in the hands of the networks or agencies?

A. TV is a hungry medium. It can't afford to overlook any good programming source.

Q. Do agencies let station men in on their plans?

A. We certainly would like them to. In fact, we go to the agencies and advertisers on a regular basis to find out their needs. While we're not a network with a huge sales force, we are close to our stations, each of which acts autonomously. Our national reps (Peters, Griffin, Woodward, the Katz Agency and AM Radio Sales) are at the agencies on the time buying level

every day of the week.

But we ourselves have meetings by individual agency either at lunch or here in our offices, where we discuss new programming or sales or promotion projects we've developed. We feel that ratings and audience alone don't tell the whole story. We want to know what effect we have on a client's whole marketing effort. We've realized the need for a continuously more informed sales force to deal on a marketing level.

Q. What kind of marketing problem have you been called upon by any agency to solve?

(McGannon, who likes to delegate

authority to his top executives when he can, asked A. W. "Bink" Dannenbaum Jr., v.p. in charge of sales, to talk on this point, since he's in far closer contact with this problem than I.)

Dannenbaum: There should be a greater feeling of mutual dependence and reliance between agencies and media. But the situation is improving every day.

For instance, an agency for a soft drink client had a particular sales and distribution problem. Its consumer surveys showed they were not getting to the teen-ager—the best market. Well, the agency came to us and said, "Can KFWB deliver this audience and

reach the "city on wheels"

2,339,700 automobile radios—and the bumper crop of home listeners.

Our programs are geared to this audience and have been selling it for over 31 years. Let us help you sell yourself and your product to this key market area.



KFWB
the personality station **980** ☺

National Representatives: The Branham Co.; McGavren Quinn San Francisco.
Robert M. Purce President and General Manager
5000 West's day and night . . . clear regional channel

KLZ

1st again in Denver

Latest PULSE* survey shows

**KLZ HAS MORE
1st RATED 1/4 HOURS
THAN ALL OTHER
DENVER STATIONS
COMBINED!**

**TWICE AS MANY AS THE
SECOND PULSE-RATED STATION**

**3 TIMES AS MANY AS
THE THIRD PULSE-RATED STATION**

**PUT KLZ's
TOP-RATED
SELLING
PERSONALITIES
TO WORK FOR YOU!**

For the whole story
call your KATZ man
or Lee Fondren, station
manager and director
of sales—in Denver.

*February, 1957

CBS for the Rocky Mountain area. Represented by the Katz Agency.

KLZ radio

560 kc

how? What's your recommendation?"

We like it, of course, when we are called upon this way, because we can then tailor schedules for them or give them existing programming and still serve our listening public. We don't have all the answers but we sure relish the chance to turn a creative, dedicated team loose on such a problem.

Q. What have local stations such as yours been able to do to make national campaigns pay off for advertisers in sales?

A. (Dannenbaum): This past year we have extended and improved our use of national sales coordinators at each station. The function of these coordinators is really to sit down with the client's local distributors and sales force and explain to them the basics of broadcast selling (stuff that the tea salesman, for example, doesn't know). They help him understand ratings, the reasoning behind the schedule, the advertising aims. They show the client sales force how to use radio-tv advertising to get more or better shelf space and to sell to department stores and other retailers.

If the client salesman feels public demand will result from advertising, he isn't afraid to push hard and get extra shipments to the store.

Q. What do you think of the future of spot radio and tv business?

A. (McGannon) A relatively small part of spot tv's high level today is due to rate increases. Rather, the expansion of the business has been such that there's greater dollar volume. More advertisers are continuously coming into the spot media.

I believe that 20% to 21% of all advertising budgets in the next five years will be in radio and tv—the electronic media.

Q. What frequency do you recommend to clients as optimum in radio and tv?

A. There is no fixed or rigid rule—it varies with each client, each product, each marketing effort. The client must diversify his message just as we change our personalities on the air. We spend hours rewriting the news so the words won't become tiresome. The same should be done with commercials.

This year, more advertisers seem to be aware of this in radio. The resurgence of radio in 1956 versus 1955 makes it hard to compare the two years. There's been quantum improve-

ment, not only from our business point of view, but also in the more effective use of the medium.

Q. *What makes a good commercial? What would you suggest to a client?*

A. Be a trend leader, not a follower. Try to be entertaining, imaginative and above all, novel in your approach. Get an announcer who fits your product and your audience and is believable. Try to use local d.j.'s when you can since they're influential in their markets. Integrate live commercials with the local program character and flavor. Give local personalities leeway with your copy.

Q. *What are the sins in commercials, as you see them?*

A. In tv, the worst commercials have the video wording saying one thing and the audio something else. But here are other faults: blatancy, talking down to the audience, extravagant claims for the product.

I think many clients lose the best part of spot by using transcribed announcements or insisting upon a word-for-word delivery by a local announcer. Also, some tend to tax the audience with over-long commercials. And then there's always the client who insists on just one particular time during the broadcast day instead of trying to reach the station's entire audience, morning, afternoon, evening and night.

Q. *Where does radio's future lie? What is the scope of modern radio?*

A. We talk of modern radio as the medium since the advent of tv, which represents a radical change from radio's previous status, when it was the focal point of home entertainment with heavy sets-in-use at night and emphasis on spectacular and feature programming.

At that time, a small group of stations, not network affiliated, couldn't resort to high-cost programming and therefore evolved the music and news pattern. They weren't generally well recognized at the time, but now the WIND's and the WNEW's are the leading stations of the country, particularly since 1950 when the corresponding decline of radio networks set in.

That's why our radio stations have resorted to local programming entirely. The role of radio today is that of a local, personal, companion, omni-present, multi-attention medium.

In programming, the pioneering of the independents modified by creative thinking is the answer. We reach for

In Mobile ...



GETS STILL BIGGER IN ALL 3 DIMENSIONS !

A.R.B. WKRG-TV sets a new record in A.R.B. (Feb. '57), leading 281 to 150 in quarter-hours when both VHF's are on the air . . . with a record new night-time lead, too . . . 139 to 59!

NIELSEN Nielsen Coverage Service (Report #2) shows WKRG-TV leading in every department . . . covering 33 counties to 26 for Station "X", with 45,000 extra homes in Channel 5's Nielsen Coverage Service area.

PULSE Telepulse (Sept. '56) shows WKRG-TV leading in 275 quarter hours to 171 for Station "X". Even then, the night-time lead was one-sided, 117 to 48.

Channel 5
CBS
WKRG-TV
Reps:
Avery-Knodel

the broadest possible audience with programing that (1) renders valid service in the fields of news, weather, community, leisure hours and traffic, and yet (2) achieves listener appeal with meticulously selected music, well produced.

Not many advertisers realize the amount of pacing and production know-how that's needed for good music programing. If all it took was a stack of records and a voice, anyone could do it. But we've invested in talent, personalities and creative pro-

graming staffs to program music well from the listener and advertiser viewpoint.

We've tripled our news staffs for all radio stations. We've also acquired mobile units and beeper-phones to relay back to the stations the news with the outstanding quality of radio—immediacy. In news today, we're committed to the concept of going out and getting the news better than newsmen do. We've set up a stringer system for suburban areas to feed us information, rather than relying on wire

service or police reports, in order to serve fully and completely the communities that surround each of our major markets.

Radio today is a mobile, dynamic thing, and you can't afford to let anything impair your audience. The Bureau of Applied Social Research at Columbia University found that people today in radio listen not to a show, but to a station. There's constancy in listening, with severe emphasis on flow of audience.

Q. How do you custom tailor your news coverage to your local markets and local needs?

A. We want all our news efforts to be especially meaningful to our local areas. For example, our Washington Bureau will reach for national news with local flavor. For instance, Rod MacLeish, our Washington correspondent, interviewed Jack Kennedy on his presidential aspirations, and an analysis of the meaning behind his being on the panel to select the top five senators. We might seek similar angles with Senators Lausche or Knowland or Douglas or Saltonstall for some of our other markets.

In other words, we try to avoid straight international or national news that is available from the wire services or the networks, without tying it in in some way to the meaning it carries for our particular market.

Q. How do you think future population growth and shifts in the U.S. will affect your powerhouse radio stations?

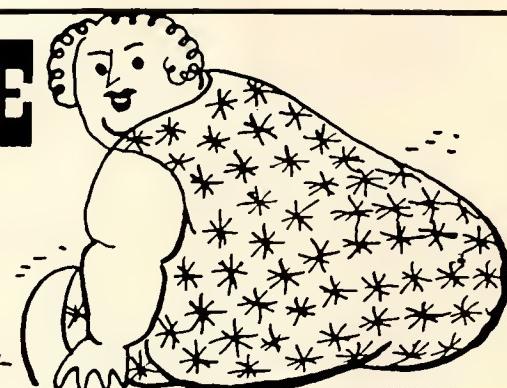
A. We've made a careful study of such vast moves into outer areas of metropolitan centers as the one referred to in J. Walter Thompson's *Interurbia* study and we feel that these not only favor the 50 kw stations, but apply with almost equal force to tv. (SPONSOR analyzed *Interurbia* and its air media implications in detail in the 8 June 1957 issue.)

Our current aim in programing the 50 kw's is to maintain their local character even though they service such a broad area of people. For instance, WBZ covers parts of five or six states, but we sell it rather as the strong local station covering an entire "communications area."

Radio and tv have found the most custom-tailored value in interurban patterns. Newspapers have specific physical distribution problems beyond the metropolitan confines, whereas the air media do not.

for **COVERAGE**

WBIR-TV covers more than 50 prosperous counties in East Tennessee, Kentucky and North Carolina.



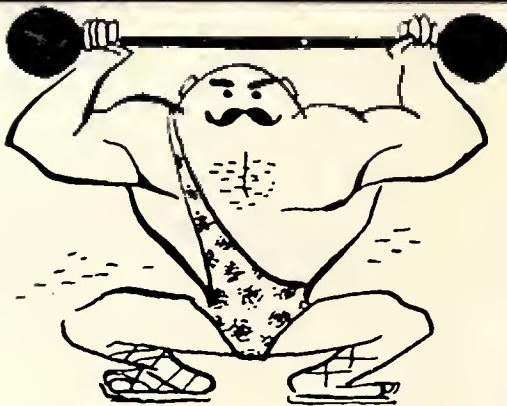
for **HEIGHT**

WBIR-TV's antenna towers 991 feet above the average terrain.

for **POWER**

WBIR-TV is one of the nation's most powerful stations operating on a full 316,000 watts.

**CALL YOUR KATZ MAN
for availabilities**



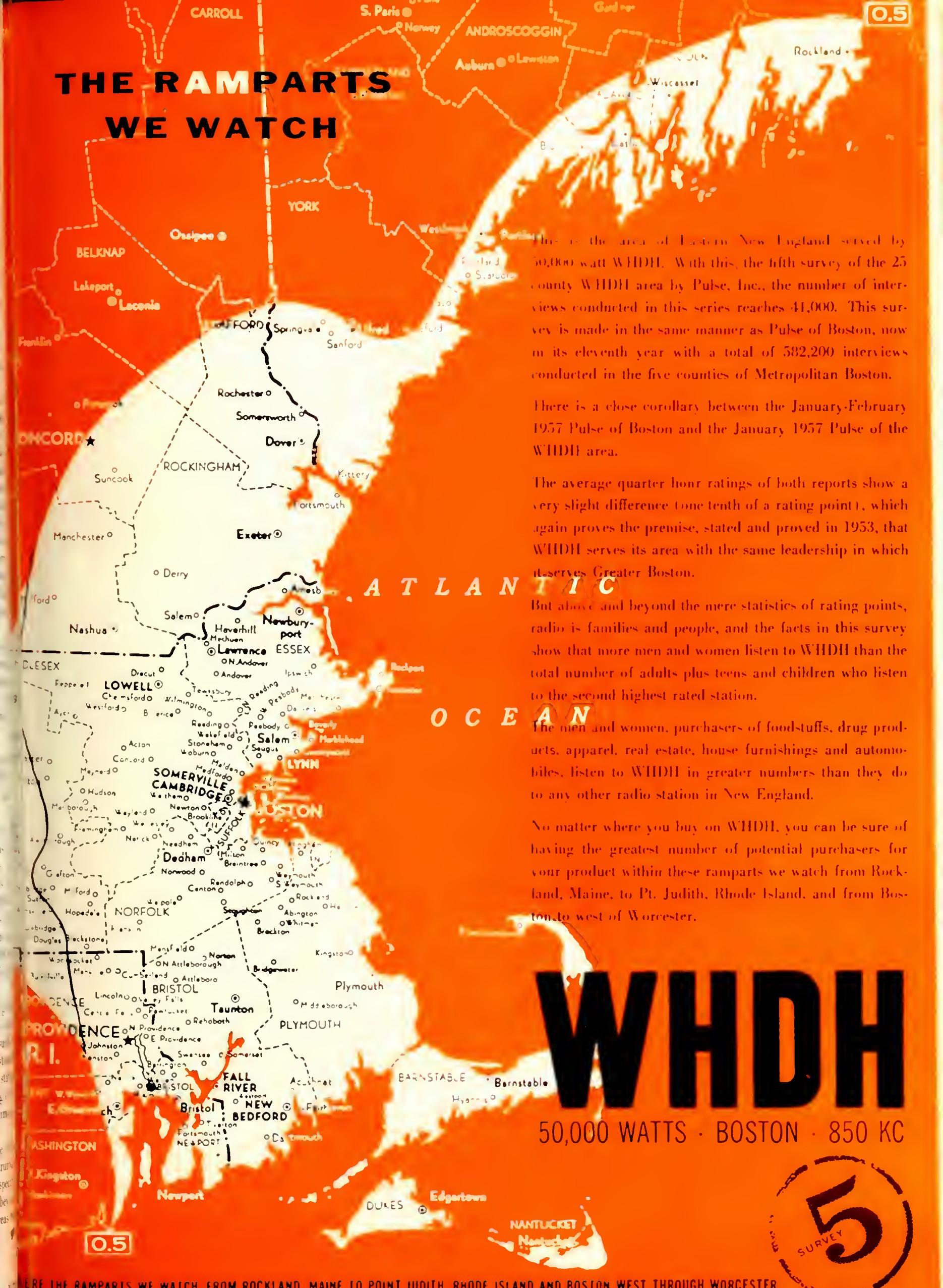
WBIR-TV

Serving Tennessee's 2nd Market



KNOXVILLE 10
CHANNEL 10

THE RAMPARTS WE WATCH



This is the area of Eastern New England served by 50,000 watt WHDH. With this, the fifth survey of the 25 county WHDH area by Pulse, Inc., the number of interviews conducted in this series reaches 41,000. This survey is made in the same manner as Pulse of Boston, now in its eleventh year with a total of 582,200 interviews conducted in the five counties of Metropolitan Boston.

There is a close corollary between the January-February 1957 Pulse of Boston and the January 1957 Pulse of the WHDH area.

The average quarter hour ratings of both reports show a very slight difference (one tenth of a rating point), which again proves the premise, stated and proved in 1953, that WHDH serves its area with the same leadership in which it serves Greater Boston.

But above and beyond the mere statistics of rating points, radio is families and people, and the facts in this survey show that more men and women listen to WHDH than the total number of adults plus teens and children who listen to the second highest rated station.

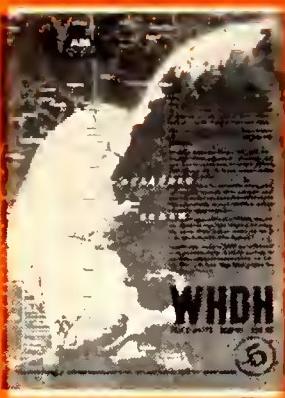
The men and women, purchasers of foodstuffs, drug products, apparel, real estate, house furnishings and automobiles, listen to WHDH in greater numbers than they do to any other radio station in New England.

No matter where you buy on WHDH, you can be sure of having the greatest number of potential purchasers for your product within these ramparts we watch from Rockland, Maine, to Pt. Judith, Rhode Island, and from Boston to west of Worcester.

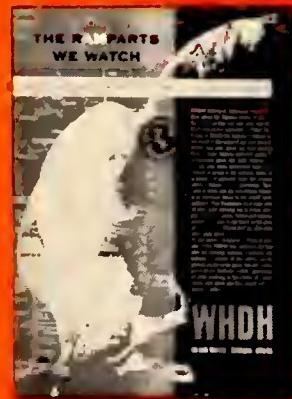
In the first area survey, February, 1953, it was proved that the listening habits of people in the twenty counties outside the city area differed from those of the 5 county city area. Listeners-per-hundred-sets differed in the two areas. The WHDH city ratings were projectable to the total area, whereas those of network affiliates were not projectable.



In the second area survey, January, 1954,
it was proved that:
There is a difference in audience composition between at-home and out-of-home listening. Audience composition varies when the total audience is counted.
The cumulative weekly audience of individual programs on WHDH and other radio stations is from 2.0 to 8.16 times larger than the average daily quarter hour rating.



In the third area survey, January, 1955,
it was proved that:
The listening audience to radio comprises the greatest circulation of any medium, because the Cumulative Pulse Audience figures showed that radio reaches into 93.6% of the homes in the course of a week. WHDH became more dominant in its area than in the preceding two years. WHDH reached into 71.2% of the homes in the area in the course of a week.



In the fourth area January, 1956,
it was proved that:
The metropolitan factor of WHDH more closely approximated the ideal factor than any other Boston radio station. WHDH penetrated the area more deeply than did any other station.

**In this
Fifth Area Survey,
January 1957,
in addition to other
pertinent data we show:**



COUNTY	% OF INTERVIEWS & POPULATION
MAINE	
Cumberland	3
Knox	½
Lincoln	½
Sagadahoc	½
York	2
MASSACHUSETTS	
Barnstable	1
Bristol	8
Dukes	½
*Essex	10
*Middlesex	21
Nantucket	½
*Norfolk	8
*Plymouth	4
*Suffolk	16
Worcester	2
NEW HAMPSHIRE	
Belknap	½
Hillsboro	3
Merrimack	1
Rockingham	2
Strafford	1
RIODE ISLAND	
Bristol	1½
Kent	2
Newport	1
Providence	11
Washington	½
TOTAL 100	

The counties listed to the left are those in the WHDH coverage area. Those which are asterisked are in the Boston City area which is part of the total area. The total 25 counties contain 1,493,800 radio homes.

This 25 county area contains 75% of the population of the four New England states of Maine, New Hampshire, Massachusetts and Rhode Island. And this 25 county area accounts for 77% of the retail sales of the four states.

The people in the area bought seven and a quarter billion dollars worth of retail goods last year.

Therefore, we believe that time buyers should be aware of the facts about this seven and a quarter billion dollar market.

METROPOLITAN FACTOR

The Metropolitan factor is simply the percentage of the number of homes in the metropolitan area opposed to the number of homes in the total area. In this 1957 Total Area Study there are 1,493,800 homes in the total 25 county area and 912,700 in the 5 county Boston metropolitan area. The percentage of the city homes to the total area is 61.1%. This 61.1% becomes the ideal Metropolitan factor, and indicates that any station approaching this ideal may project its city ratings to the total area with accuracy.

In the table to the right, the average quarter-hour ratings are taken from Pulse of Boston, January-February 1957 and Pulse of WHDH Area, January 1957. The table also includes the ideal and actual metropolitan factors. It will be observed that WHDH's metropolitan factor closely approaches the ideal factor with a slight margin of tolerance of only two and two-tenths percent, thereby showing intense listening to its facilities outside the metro area.

The accompanying graph shows the close relationship between WHDH "city" and "area" ratings. This chart is based on all rated time periods, Monday through Sunday, from 6:00 AM through 12:00 Midnight. The figures were taken from Pulse of Boston, January-February 1957 and Pulse of WHDH Area, January 1957.

CUMULATIVE PULSE AUDIENCE

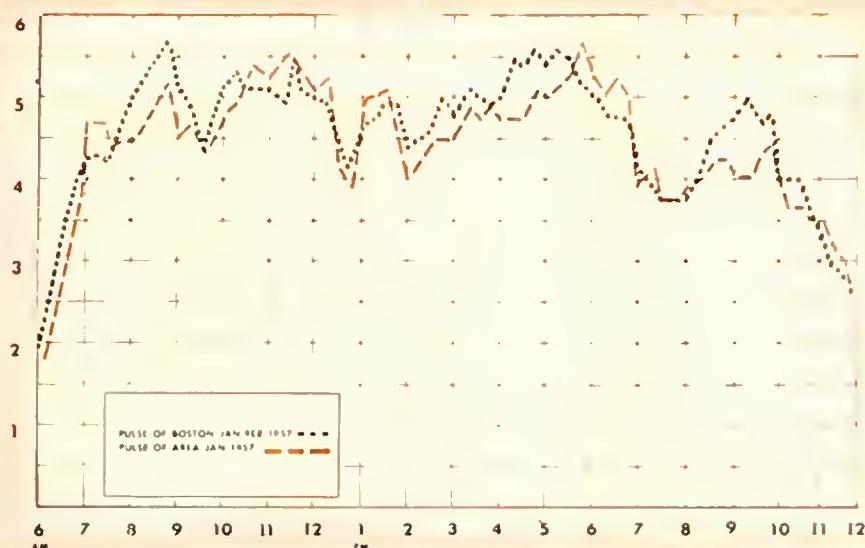
As further proof of WHDH's status in its 5 county area, the chart on the right shows the penetration of WHDH and six other Boston stations into the 25 county area. For simplification we have compressed the report into five 5-county breakdowns of Maine, New Hampshire, Rhode Island, Metropolitan Boston and other Massachusetts counties. In each case WHDH reaches more homes in the course of a week than any other Boston station.

RELATION OF THE CITY AREA AUDIENCE TO THE TOTAL AREA AUDIENCE

METROPOLITAN FACTOR

Or Projectability of City Ratings to Total Area

STATION	AVERAGE 1/4 HOUR RATING 8 AM-12 MID. MONDAY THRU SUNDAY, JAN. 1957		METROPOLITAN FACTOR	
	PULSE OF 5 COUNTIES	PULSE OF 25 COUNTIES	IDEAL FACTOR	ACTUAL FACTOR
WHDH	4.6	4.5	61.1%	62.4%
A	3.03	2.38	61.1%	77.8%
B	3.73	2.60	61.1%	87.6%
C	3.64	2.88	61.1%	77.2%
D	2.50	1.75	61.1%	87.2%
E	2.26	1.43	61.1%	96.5%
F	2.17	1.34	61.1%	98.8%



PENETRATION OF 25-COUNTY TOTAL AREA IN 5-COUNTY GROUPS

STATION PENETRATION	MAINE 5 MAINE COUNTIES	NH 5 NH COUNTIES	RI 5 RI COUNTIES	MASS 5 OTHER MASS COUNTIES	BOSTON 5 BOS METRO COUNTIES	TOTAL 25 COUNTIES
PERCENT WHDH FAMILIES	64.7% 55,400	63.4% 61,800	44.3% 100,300	68.0% 117,000	78.9% 720,300	70.6% 1,054,800
PERCENT WBZ FAMILIES	44.3% 37,900	43.0% 41,900	17.4% 39,500	52.0% 89,500	69.3% 632,700	56.4% 841,500
PERCENT WCOP FAMILIES	11.7% 10,000	8.9% 8,700	4.3% 9,800	29.1% 50,100	61.2% 559,000	42.7% 637,600
PERCENT WEEI FAMILIES	51.7% 44,200	42.9% 41,900	34.7% 78,500	58.4% 100,500	78.6% 717,900	65.8% 983,000
PERCENT WNAC FAMILIES	20.9% 17,900	29.0% 28,200	12.0% 27,300	26.2% 45,100	59.8% 546,500	44.6% 665,000
PERCENT WORL FAMILIES	6.0% 5,100	6.0% 5,900	1.5% 3,500	13.7% 23,600	33.6% 306,900	23.1% 345,000
PERCENT WVDA FAMILIES	21.4% 18,300	16.3% 15,900	9.4% 21,400	17.1% 30,500	36.2% 330,700	27.8% 416,800
PERCENT All Radio FAMILIES	94.8% 81,200	94.3% 91,900	94.6% 213,800	90.5% 155,700	91.5% 805,200	92.3% 1,377,800

MONDAY THROUGH FRIDAY

MORNING
6:00 AM TO
12:00 NOON

	6:00 AM	6:15 AM	6:30 AM	6:45 AM	7:00 AM	7:15 AM	7:30 AM	7:45 AM	
	WHDH 2.8	WHDH 2.7	WHDH 3.5	WHDH 4.1	WHDH 5.0	WHDH 4.8	WHDH 5.2	WHDH 5.3	
WEEI	0.9	WBZ	1.2	WBZ	1.8	WEEI	2.2	WBZ	3.8
WBZ	0.8	WEEI	1.0	WEEI	1.2	WBZ	1.9	WEEI	2.7
WNAC	0.6	WCOP	0.8	WCOP	1.0	WCOP	1.4	WCOP	2.0
WCOP	0.4	WNAC	0.8	WNAC	1.0	WNAC	1.1	WNAC	2.0
WVDA	0.3	WVDA	0.3	WVDA	0.5	WVDA	0.6	WVDA	0.6
WORL	....	WORL	0.1	WORL	0.3	WORL	0.4	WORL	0.5

AFTERNOON
12:00 NOON TO
6:00 PM

	12:00 N	12:15 PM	12:30 PM	12:45 PM	1:00 PM	1:15 PM	1:30 PM	1:45 PM	
	WHDH 4.9	WHDH 4.8	WEEI 3.8	WEEI 3.4	WHDH 4.8	WHDH 4.7	WHDH 4.9	WHDH 4.8	
WEEI	3.8	WEEI	4.6	WHDH 3.5	WHDH 3.1	WEEI	3.3	WEEI	3.5
WBZ	3.1	WBZ	2.9	WBZ	2.7	WBZ	2.5	WCOP	2.7
WCOP	2.4	WCOP	2.3	WCOP	2.5	WCOP	2.4	WBZ	2.3
WNAC	1.9	WORL	1.9	WORL	1.7	WNAC	1.7	WNAC	1.5
WORL	1.8	WNAC	1.7	WNAC	1.6	WORL	1.6	WVDA	1.6
WVDA	1.3	WVDA	1.4	WVDA	1.4	WORL	1.5	WORL	1.4

EVENING
6:00 PM TO
MIDNIGHT

	6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM	7:15 PM	7:30 PM	7:45 PM	
	WHDH 3.5	WHDH 3.3	WHDH 3.3	WHDH 3.1	WHDH 3.8	WHDH 3.8	WHDH 3.8	WHDH 3.8	
WBZ	4.3	WBZ	4.0	WBZ	3.9	WEEI	4.1	WEEI	3.1
WEEI	3.6	WCOP	3.4	WCOP	3.6	WBZ	3.6	WNAC	2.4
WCOP	3.3	WEEI	3.4	WEEI	3.2	WCOP	3.5	WVDA	2.2
WNAC	2.4	WNAC	2.1	WNAC	1.9	WNAC	2.6	WBZ	2.1
WVDA	1.6	WVDA	1.7	WVDA	1.6	WVDA	1.7	WCOP	2.1

SATURDAY 6:00

MORNING
7:00 AM TO
12:00 NOON

	6:00 AM	6:15 AM	6:30 AM	6:45 AM	7:00 AM	7:15 AM	7:30 AM	7:45 AM	
	WHDH 1.5	WHDH 2.0	WHDH 3.0	WHDH 3.0	WHDH 3.5	WHDH 4.5	WHDH 5.0	WHDH 4.4	
WEEI	0.8	WEEI	1.0	WEEI	1.3	WEEI	1.5	WBZ	2.5
WBZ	0.5	WBZ	0.5	WCOP	0.8	WBZ	1.0	WCOP	2.0
WCOP	0.3	WCOP	0.5	WBZ	0.5	WCOP	0.8	WEEI	2.0
WNAC	0.3	WVDA	0.5	WNAC	0.5	WNAC	0.8	WNAC	1.5
WVDA	0.3	WVDA	0.5	WVDA	0.5	WVDA	0.8	WVDA	0.8

AFTERNOON
12:00 NOON TO
6:00 PM

	12 N	12:15 PM	12:30 PM	12:45 PM	1:00 PM	1:15 PM	1:30 PM	1:45 PM	
	WHDH 6.0	WHDH 5.8	WHDH 6.3	WHDH 6.0	WHDH 5.5	WHDH 6.0	WHDH 5.5	WHDH 5.5	
WCOP	3.0	WCOP	3.3	WEEI	3.5	WCOP	3.5	WCOP	3.5
WBZ	2.8	WBZ	3.0	WCOP	3.0	WEEI	3.3	WBZ	3.0
WEEI	2.5	WEEI	2.8	WBZ	2.5	WBZ	2.8	WBZ	2.5
WNAC	2.5	WORL	2.3	WNAC	2.5	WNAC	2.0	WNAC	2.3
WORL	2.3	WNAC	2.0	WORL	2.5	WORL	2.0	WORL	1.8
WVDA	1.0	WVDA	1.0	WVDA	1.3	WVDA	1.5	WVDA	1.3

EVENING
6:00 PM TO
MIDNIGHT

	6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM	7:15 PM	7:30 PM	7:45 PM	
	WHDH 5.5	WHDH 4.8	WHDH 5.0	WHDH 5.0	WHDH 4.8	WHDH 5.3	WHDH 4.8	WHDH 5.0	
WCOP	3.5	WCOP	3.0	WCOP	3.3	WCOP	3.3	WCOP	3.5
WEEI	3.0	WEEI	2.5	WEEI	2.3	WEEI	1.8	WBZ	2.0
WNAC	2.5	WNAC	2.3	WNAC	2.3	WNAC	1.8	WEEI	2.0
WBZ	2.3	WBZ	2.0	WBZ	2.0	WBZ	1.5	WBZ	1.8
WVDA	1.5	WVDA	1.8	WVDA	1.8	WVDA	1.5	WNAC	1.3

SUNDAY 7:00A

MORNING
6:00 AM TO
12:00 NOON

	7:00 AM	7:15 AM	7:30 AM	7:45 AM	
	WBZ	0.5	WBZ	0.8	
WEEI	0.3	WEEI	0.3	WEEI	0.5
WCOP	0.3	WCOP	0.8	WCOP	0.8

AFTERNOON
12:00 NOON TO
6:00 PM

	12:00 N	12:15 PM	12:30 PM	12:45 PM	1:00 PM	1:15 PM	1:30 PM	1:45 PM	
	WHDH 8.5	WHDH 8.3	WHDH 8.5	WHDH 8.8	WHDH 8.4	WHDH 8.3	WHDH 8.3	WHDH 8.3	
WCOP	3.3	WCOP	3.5	WCOP	3.5	WCOP	3.0	WCOP	3.5
WEEI	1.8	WEEI	2.0	WEEI	1.8	WEEI	1.5	WEEI	2.5
WORL	1.0	WORL	1.0	WORL	1.0	WORL	1.3	WORL	1.5
WNAC	0.8	WVDA	1.0	WVDA	1.0	WORL	1.0	WNAC	1.3
WVDA	0.8	WNAC	0.8	WNAC	0.8	WBZ	0.8	WBZ	0.8
WBZ	0.5	WBZ	0.3	WBZ	0.5	WBZ	0.5	WVDA	0.5

EVENING
6:00 PM TO
MIDNIGHT

|
<th
| |

A.M. TO 12:00 MIDNIGHT

1:30 AM	8:45 AM	9:00 AM	9:15 AM	9:30 AM	9:45 AM	10:00 AM	10:15 AM	10:30 AM	10:45 AM	11:00 AM	11:15 AM	11:30 AM	11:45 AM
WHDH 3.1	WHDH 3.7	WHDH 3.9	WHDH 4.7	WHDH 4.9	WHDH 4.9	WHDH 4.9	WHDH 4.9	WHDH 4.9	WHDH 4.9	WHDH 4.9	WHDH 4.9	WHDH 4.9	WHDH 4.9
WEEI 3.8	WEEI 3.6	WEEI 3.3	WEEI 3.2	WEEI 2.9	WEEI 2.5	WEEI 2.5	WEEI 2.1	WEEI 1.9	WEEI 1.6	WEEI 1.2	WEEI 1.1	WEEI 1.0	WEEI 3.2
WBZ 3.1	WBZ 3.2	WBZ 3.2	WBZ 3.0	WBZ 2.7	WBZ 2.6	WBZ 2.6	WBZ 2.1	WBZ 2.3	WBZ 2.0	WBZ 1.9	WBZ 2.2	WBZ 2.1	WBZ 2.1
WBBL 3.1	WBBL 2.7	WNAC 2.6	WCOP 2.3	WCOP 2.2	WCOP 2.5	WBZ 2.1	WBZ 1.9	WBZ 1.8	WBZ 1.6	WBZ 1.5	WBZ 2.0	WNAC 1.0	WBBL 1.9
WNAC 2.4	WNAC 2.5	WCOP 2.1	WNAC 2.5	WBBL 2.2	WBBL 2.1	WBBL 2.2	WBBL 1.9	WBBL 1.8	WBBL 1.7	WBBL 1.6	WBBL 2.0	WNAC 1.0	WBBL 1.9
WCOP 2.6	WBBL 2.1	WBBL 1.9	WBBL 2.0	WNAC 2.0	WNAC 1.9	WNAC 1.9	WNAC 1.8	WNAC 1.7	WNAC 1.6	WNAC 1.5	WNAC 1.8	WBBL 1.8	WNAC 1.7
WVDA 1.5	WVDA 1.5	WVDA 1.6	WVDA 1.5	WVDA 1.4	WVDA 1.7	WVDA 1.0	WVDA 1.7	WVDA 1.7	WVDA 1.5	WVDA 1.6	WVDA 1.7	WVDA 1.4	WNAC 1.7
1:30 PM	2:15 PM	3:00 PM	3:15 PM	3:30 PM	3:45 PM	4:00 PM	4:15 PM	4:30 PM	4:45 PM	5:00 PM	5:15 PM	5:30 PM	5:45 PM
WHDH 4.1	WHDH 4.9	WHDH 3.6	WHDH 4.9	WHDH 4.9	WHDH 4.9	WHDH 4.9	WHDH 3.8	WHDH 3.4	WHDH 3.1	WHDH 3.3	WHDH 3.4	WHDH 3.8	
WEEI 3.1	WEEI 3.3	WEEI 3.1	WEEI 3.5	WEEI 3.1	WEEI 3.3	WCOP 3.3	WCOP 3.1	WCOP 3.5	WCOP 3.1	WBZ 3.1	WBZ 3.7	WBZ 3.6	WBZ 3.9
WCOP 2.8	WCOP 3.0	WCOP 3.2	WCOP 3.1	WCOP 3.2	WCOP 3.0	WEEI 3.1	WBZ 3.0	WBZ 3.2	WBZ 3.7	WCOP 3.3	WCOP 3.3	WCOP 3.3	WCOP 3.3
WBZ 2.1	WBZ 2.3	WBZ 2.1	WBZ 2.3	WBZ 2.3	WBZ 2.1	WBZ 2.9	WBZ 3.0	WBZ 3.0	WBZ 3.0	WBZ 2.1	WBZ 3.0	WBZ 3.1	WBZ 3.1
WNAC 1.7	WNAC 1.8	WOBL 1.8	WBBL 1.6	WNAC 1.8	WNAC 1.7	WNAC 1.7	WNAC 1.6	WNAC 1.9	WNAC 1.8	WVDA 2.0	WVDA 1.8	WVDA 1.7	WNAC 2.1
WVDA 1.3	WVDA 1.8	WNAC 1.6	WVDA 1.5	WBBL 1.7	WBBL 1.6	WVDA 1.1	WVDA 1.5	WNAC 1.6	WNAC 1.7	WNAC 1.7	WNAC 1.6	WNAC 1.7	WVDA 1.5
WBBL 1.1	WBBL 1.5	WVDA 1.1	WNAC 1.1	WVDA 1.6	WVDA 1.5	WBBL 1.2	WBBL 1.1	WBBL 1.1	WBBL 1.1	WBBL 1.2	WBBL 1.1	WBBL 1.1	WBBL 1.1
4:30 PM	5:15 PM	6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM	7:15 PM	7:30 PM	7:45 PM	8:00 PM	8:15 PM	8:30 PM	8:45 PM
WHDH 4.6	WHDH 3.9	WHDH 3.8	WHDH 4.1	WHDH 4.2	WHDH 3.5	WHDH 3.4	WHDH 3.6	WHDH 3.1	WHDH 3.1	WHDH 3.1	WHDH 3.1	WHDH 2.8	WHDH 2.8
WEEI 2.7	WEEI 2.6	WEEI 2.5	WEEI 2.7	WNAC 2.6	WEEI 2.1	WBZ 2.5	WBZ 2.3	WBZ 2.2	WBZ 2.0	WBZ 2.1	WBZ 1.9	WBZ 1.7	WBZ 1.6
WNAC 2.7	WNAC 2.5	WNAC 2.5	WCOP 2.2	WEEI 2.5	WBZ 2.0	WEEI 2.2	WEEI 2.0	WEEI 2.0	WEEI 1.9	WBZ 2.1	WBZ 1.8	WBZ 1.7	WBZ 1.5
WCOP 2.3	WBZ 2.2	WBZ 2.2	WNAC 2.2	WBZ 2.1	WCOP 2.0	WNAC 2.2	WCOP 1.9	WCOP 1.9	WCOP 1.6	WNAC 1.9	WNAC 1.6	WCOP 1.1	WCOP 1.2
WBZ 2.2	WCOP 2.1	WCOP 2.0	WBZ 2.1	WCOP 2.1	WNAC 1.9	WCOP 2.0	WNAC 1.9	WNAC 1.7	WNAC 1.6	WCOP 1.7	WNAC 1.5	WNAC 1.1	WNAC 1.1
WVDA 1.7	WVDA 1.5	WVDA 1.5	WVDA 1.1	WVDA 1.1	WVDA 1.3	WVDA 1.3	WVDA 1.5	WVDA 1.5	WVDA 1.2	WVDA 1.2	WVDA 1.1	WVDA 1.2	WVDA 1.0

2:00 MIDNIGHT

4:30 AM	8:45 AM	9:00 AM	9:15 AM	9:30 AM	9:45 AM	10:00 AM	10:15 AM	10:30 AM	10:45 AM	11:00 AM	11:15 AM	11:30 AM	11:45 AM
WHDH 4.5	WHDH 4.8	WHDH 3.8	WHDH 4.0	WHDH 5.0	WHDH 4.8	WHDH 5.0	WHDH 5.5	WHDH 5.8	WHDH 6.3	WHDH 6.3	WHDH 6.5	WHDH 6.3	WHDH 6.0
WCOP 3.0	WBZ 3.5	WBZ 3.8	WBZ 3.5	WRZ 3.0	WBZ 3.5	WBZ 3.3	WBZ 3.5	WBZ 3.5	WCOP 3.8	WBZ 3.5	WCOP 3.5	WCOP 3.8	WCOP 3.8
WBZ 2.5	WCOP 2.8	WNAC 3.0	WCOP 3.0	WCOP 2.8	WCOP 3.0	WCOP 3.5	WBZ 3.5	WBZ 3.3	WCOP 3.5	WBZ 3.5	WBZ 3.3	WBZ 3.3	WBZ 3.3
WEEI 2.5	WEEI 2.3	WCOP 2.8	WEEI 2.0	WEEI 2.5	WEEI 2.5	WBZ 2.5	WBZ 2.8	WBZ 2.2	WEEI 2.0	WBZ 2.1	WEEI 2.5	WEEI 3.0	WEEI 2.8
WBBL 2.3	WNAC 2.0	WEEI 2.5	WNAC 2.5	WBBL 2.5	WNAC 2.5	WBBL 2.5	WBBL 2.3	WBBL 2.3	WBBL 2.3	WBBL 2.0	WBBL 2.3	WBBL 2.3	WBBL 2.3
WNAC 2.3	WBBL 2.0	WBBL 1.8	WBBL 2.0	WNAC 2.3	WBBL 2.3	WNAC 2.0	WNAC 2.0	WNAC 2.0	WNAC 1.8	WBBL 2.0	WBBL 1.8	WNAC 2.3	WNAC 2.0
WBBL 1.3	WNAC 1.3	WVDA 1.5	WBBL 1.8	WNAC 1.8	WBBL 1.5	WBBL 1.3	WBBL 1.3	WBBL 1.3	WBBL 1.3	WBBL 1.8	WBBL 1.5	WBBL 1.3	WBBL 1.5
WVDA 1.3	WVDA 1.3	WBBL 1.3	WBBL 1.5	WBBL 1.5	WBBL 1.5	WBBL 1.5	WBBL 1.0	WBBL 1.0	WBBL 1.0	WBBL 1.0	WBBL 1.0	WBBL 1.0	WBBL 1.0
2:30 PM	2:45 PM	3:00 PM	3:15 PM	3:30 PM	3:45 PM	4:00 PM	4:15 PM	4:30 PM	4:45 PM	5:00 PM	5:15 PM	5:30 PM	5:45 PM
WHDH 4.3	WHDH 4.3	WHDH 3.8	WHDH 4.0	WHDH 4.5	WHDH 4.8	WHDH 4.8	WHDH 4.0	WHDH 4.5	WHDH 4.0	WHDH 4.3	WHDH 5.0	WHDH 5.3	WHDH 5.3
WCOP 3.3	WCOP 3.0	WCOP 3.3	WCOP 3.5	WCOP 3.0	WCOP 3.3	WCOP 3.3	WCOP 3.5	WCOP 3.3	WCOP 3.5	WCOP 3.0	WCOP 3.5	WCOP 3.5	WCOP 3.8
WBZ 2.5	WBZ 2.8	WBZ 2.8	WEEI 2.8	WEEI 2.5	WEEI 2.3	WBZ 3.0	WBZ 2.8	WBZ 2.5	WBZ 2.5	WBZ 2.5	WBZ 2.5	WBZ 2.5	WBZ 2.5
WEEI 2.3	WEEI 2.5	WBZ 2.5	WBZ 2.3	WBZ 2.0	WBZ 1.8	WBZ 2.5	WBZ 2.5	WBZ 2.3	WBZ 2.3	WBZ 2.0	WBZ 2.0	WBZ 2.3	WBZ 2.3
WNAC 1.8	WBBL 1.8	WNAC 2.0	WNAC 2.0	WBDA 2.0	WNAC 1.8	WNAC 2.0	WNAC 1.8						
WBBL 1.5	WNAC 1.3	WVDA 1.5	WBBL 1.8	WNAC 1.8	WBBL 1.5	WBBL 1.3	WBBL 1.3	WBBL 1.3	WBBL 1.3	WBBL 1.8	WBBL 1.5	WBBL 1.3	WBBL 1.5
WVDA 1.3	WVDA 1.3	WBBL 1.3	WBBL 1.5	WBBL 1.5	WBBL 1.5	WBBL 1.5	WBBL 1.0	WBBL 1.0	WBBL 1.0	WBBL 1.0	WBBL 1.0	WBBL 1.0	WBBL 1.0
4:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM	11:15 PM	11:30 PM	11:45 PM
WHDH 5.5	WHDH 5.8	WHDH 5.5	WHDH 6.0	WHDH 6.0	WHDH 6.3	WHDH 6.5	WHDH 5.5	WHDH 5.3	WHDH 4.8	WHDH 4.3	WHDH 4.3	WHDH 4.0	WHDH 4.0
WCOP 3.0	WCOP 2.5	WCOP 2.5	WCOP 2.8	WCOP 2.8	WCOP 2.5	WCOP 2.5	WCOP 2.5	WCOP 2.5	WCOP 2.3	WEEI 2.3	WEEI 2.3	WEEI 2.0	WEEI 1.8
WEEI 2.0	WEEI 2.0	WEEI 2.0	WEEI 2.3	WEEI 2.5	WEEI 2.0	WBZ 2.3	WBZ 1.8	WBZ 2.0	WEEI 2.3	WCOP 2.0	WCOP 2.0	WCOP 1.8	WCOP 1.5
WNAC 2.0	WBZ 1.8	WNAC 1.8	WNAC 2.0	WBDA 2.0	WNAC 1.8	WNAC 2.0	WNAC 2.0	WNAC 2.0	WBZ 1.8	WBZ 1.5	WNAC 1.5	WNAC 1.3	WNAC 1.3
WBZ 1.8	WNAC 1.8	WVDA 1.8	WBZ 1.5	WNAC 1.8	WNAC 1.5	WNAC 1.3	WNAC 1.3	WNAC 1.3	WBZ 1.3	WBZ 1.3	WVDA 1.5	WVDA 1.3	WVDA 1.3
WVDA 1.8	WVDA 1.5	WBZ 1.5	WBZ 1.5	WBZ 0.8	WRZ 0.5	WBZ 1.0	WBZ 1.0	WBZ 1.0	WBZ 1.0				

4:30 AM	8:45 AM	9:00 AM	9:15 AM	9:30 AM	9:45 AM	10:00 AM	10:15 AM	10:30 AM	10:45 AM	11:00 AM	11:15 AM	11:30 AM	11:45 AM
WHDH 2.8	WHDH 2.8	WHDH 3.8	WHDH 4.3	WHDH 4.3	WHDH 3.9	WHDH 5.0	WHDH 5.0	WHDH 5.5	WHDH 5.8	WHDH 7.3	WHDH 7.0	WHDH 7.3	WHDH 7.3
ORL 1.5	WCOP 1.5	WEEI 2.8	WCOP 2.5	WCOP 2.5	WCOP 2.8	WCOP 3.0	WCOP 3.0	WCOP 3.3	WCOP 3.8	WCOP 3.5	WCOP 4.0	WCOP 3.8	WCOP 3.0
EEI 1.3	WEEI 1.3	WCOP 2.0	WCOP 2.3	WEEI 1.0	WEEI 1.0	WEEI 1.0	WBZ 1.0	WEEI 1.3	WEEI 1.3	WEEI 1.3	WEEI 1.5	WEEI 1.5	WEEI 1.3

WHDH AUDIENCE COMPOSITION

For the first time, we have determined the actual number of men, women, teens, and children listening to each radio station.

From the listenership data obtained in the total area survey, audience composition was tabulated for seven stations. This was done by half hour periods for the Monday-Friday average, and by hours for Saturday and Sunday. The data are reported as the total number of men, women, teenagers, and children listening. This is the

combined in-home and out-of-home audience. Men and women are 18 years of age and older. Teenagers are 12 to 17 years of age. Children are 11 years of age and younger.

These figures are available for each of the seven major Boston stations. For purposes of brevity and space, we have published figures on the five leading stations: WHDH, WBZ, WCOP, WEEI and WNAC. (Data on WORL and WVDA on request)

Monday through Friday by half hours

Total number of persons listening in thousands

		6:00 AM					10:30 AM					3:00 PM					7:30 PM						
		WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC		
Men	25.3	10.5	6.0	10.5	6.7		Men	23.4	9.1	12.8	20.3	7.4	Men	29.7	13.5	15.1	19.6	8.3	Men	43.1	23.2	23.2	34
Women	26.3	10.5	6.0	9.7	6.7		Women	57.5	23.9	36.5	50.2	20.1	Women	55.9	28.2	35.8	41.3	16.8	Women	48.4	24.5	27.1	36
Teens	1.4		.7	—	.7		Teens	5.7	2.9	4.6	3.0	1.4	Teens	9.4	5.1	8.9	5.2	2.2	Teens	9.3	7.1	10.2	4
Child.	.7		.7	—	—		Child.	6.4	2.3	3.6	5.4	2.2	Child.	5.1	2.9	2.8	5.2	1.6	Child.	2.3	1.6	1.4	1
TOTAL	53.7	21.0	13.4	20.2	14.1		TOTAL	93.0	38.2	57.5	78.9	31.1	TOTAL	100.1	49.7	62.6	71.3	28.9	TOTAL	103.1	56.4	61.9	76
		6:30 AM					11:00 AM					3:30 PM					8:00 PM						
		WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC		
Men	42.0	20.2	12.0	18.6	10.5		Men	22.9	9.1	10.5	19.2	7.6	Men	33.4	14.8	15.7	18.0	10.5	Men	45.5	25.5	21.6	29
Women	40.9	21.1	12.7	18.1	11.1		Women	60.9	27.6	38.7	54.6	25.4	Women	55.8	26.4	33.8	41.0	20.2	Women	43.2	24.1	22.5	28
Teens	2.8	.8	1.4	.8	.8		Teens	4.3	3.1	5.3	3.7	1.5	Teens	10.1	5.3	9.7	4.5	2.9	Teens	9.8	6.2	7.7	4
Child.	.6	—	.7	—	.8		Child.	5.0	2.2	4.3	5.0	2.3	Child.	3.6	3.2	2.8	5.0	2.4	Child.	1.2	1.0	1.3	
TOTAL	86.3	42.1	26.8	37.5	23.2		TOTAL	93.1	42.0	58.8	82.5	36.8	TOTAL	102.9	49.7	62.0	63.5	36.0	TOTAL	99.7	56.8	53.1	63
		7:00 AM					11:30 AM					4:00 PM					8:30 PM						
		WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC		
Men	56.4	42.6	20.9	30.5	21.8		Men	24.2	9.1	11.1	16.0	5.2	Men	38.0	21.6	20.0	19.2	11.9	Men	49.6	23.0	21.4	30
Women	56.4	42.0	21.8	33.4	21.8		Women	62.2	26.1	38.0	50.2	22.5	Women	55.9	33.5	36.0	36.0	19.3	Women	42.4	23.7	23.7	25
Teens	7.3	2.7	3.7	3.0	2.1		Teens	5.9	3.1	4.6	4.7	1.6	Teens	12.9	8.4	13.5	4.6	4.4	Teens	9.1	4.9	8.2	4
Child.	3.7	1.6	1.5	2.1	2.1		Child.	4.4	2.2	4.6	4.7	2.4	Child.	2.2	1.3	3.0	1.4	.7	Child.	1.2	1.6	1.3	
TOTAL	123.8	88.9	47.9	69.0	47.8		TOTAL	96.7	40.5	58.3	75.6	31.7	TOTAL	109.0	64.8	72.5	61.2	36.3	TOTAL	102.3	53.2	54.6	6-
		7:30 AM					12 NOON					4:30 PM					9:00 PM						
		WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC		
Men	63.4	47.7	24.1	46.0	24.6		Men	23.2	14.8	9.9	18.8	7.5	Men	42.7	23.8	23.2	19.6	13.4	Men	45.5	22.9	21.8	2
Women	64.9	48.4	24.8	43.6	26.8		Women	59.7	35.8	28.5	52.1	21.0	Women	60.6	36.4	37.2	36.5	20.2	Women	39.7	21.9	22.4	2
Teens	7.1	3.7	5.2	5.4	3.2		Teens	4.9	3.1	4.6	3.8	2.2	Teens	12.4	10.7	15.0	3.6	3.7	Teens	8.1	2.9	9.0	4
Child.	4.8	1.9	2.4	3.0	2.1		Child.	6.3	4.5	3.9	6.3	3.0	Child.	3.1	1.5	3.1	1.4	.8	Child.	1.2	.6	.6	
TOTAL	140.2	101.7	56.5	98.0	56.7		TOTAL	94.1	58.2	46.9	81.0	33.7	TOTAL	118.8	72.4	78.5	61.1	38.1	TOTAL	94.5	48.3	53.8	6-
		8:00 AM					12:30 PM					5:00 PM					9:30 PM						
		WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC		
Men	52.1	39.2	25.5	44.0	25.4		Men	15.8	11.3	10.6	14.5	6.7	Men	45.8	29.7	23.0	26.7	13.3	Men	49.6	21.5	21.5	2
Women	55.2	43.2	29.3	44.0	28.4		Women	38.0	32.2	27.5	44.1	20.0	Women	59.8	39.8	38.5	38.9	18.5	Women	43.4	21.5	20.9	2
Teens	5.4	4.0	6.7	5.0	3.0		Teens	3.9	4.7	3.7	4.3	1.5	Teens	14.0	12.2	15.0	7.3	4.4	Teens	9.3	2.2	9.5	
Child.	3.1	3.4	3.8	4.4	2.2		Child.	5.4	3.9	3.7	4.8	2.2	Child.	3.9	2.1	2.0	2.4	1.5	Child.	1.2	6	6	
TOTAL	115.8	89.8	65.3	97.4	59.0		TOTAL	63.1	52.1	45.5	67.7	30.4	TOTAL	123.5	83.8	78.5	75.3	37.7	TOTAL	103.5	45.8	52.5	5-
		8:30 AM					1:00 PM					5:30 PM					10:00 PM						
		WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC	WHDH	WBZ	WCOP	WEEI	WNAC		
Men	43.9	23.1	17.0	31.5	16.6		Men	22.2	9.9	11.1	12.2	8.3	Men	55.7	35.3	25.5	29.2	17.9	Men	42.8	30.2	21.6	3
Women	63.8	37.2	29.3	40.9	29.7		Women	57.0	28.5	32.9	44.2	21.6	Women	65.0	41.0	37.5	34.2	22.2	Women	39.7	26.2	21.9	2
Teens	5.8	2.4	5.1	2.8	3.2		Teens	3.5	2.1	4.5	2.0	1.4	Teens	16.9	15.1	16.0	8.2	5.1	Teens	7.2	3.9	7.6	
Child.	3.3	2.8	3.2	2.8	3.2		Child.	5.6	3.2	3.7	3.6	2.2	Child.	3.4	2.2	2.0	2.3	1.7	Child.	1.0	1.1	9	
TOTAL	116.8	65.5	54.6	78.0	52.7		TOTAL	88.3	43.7	52.2	62.0	33.5	TOTAL	141.0	93.6	81.0	83.9	46.9	TOTAL	90.7	61.4	52.0	5-
		9:00 AM					1:30 PM																

WHDH AUDIENCE COMPOSITION

Saturday by hours

Total number of persons listening in thousands

6:00 AM					10:00 AM					2:00 PM					8:00 PM					
WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	
27.0	6.6	5.0	12.4	5.0	Men	44.7	22.4	20.6	12.0	15.2	Men	33.2	—	—	—	WHDH	8.2	—	—	6.7
28.0	6.6	6.0	13.9	5.0	Women	61.6	39.6	36.6	27.3	21.6	Women	49.8	—	—	—	WBZ	56.6	—	—	5.4
1.1	—	—	—	—	Teens	14.3	9.7	12.9	3.0	3.8	Teens	12.1	—	—	—	WCOP	55.9	—	—	6.6
—	9	1.0	—	—	Child.	3.4	2.0	2.6	2.0	1.8	Child.	2.6	—	—	—	WEFI	3.0	—	—	2.0
▲ 56.1	14.1	13.0	26.3	100	TOTAL	124.0	71.6	72.7	44.5	42.4	TOTAL	97.7	41.9	—	—	WNAC	127.6	—	—	3.3
7:00 AM					11:00 AM					4:00 PM					9:00 PM					
WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	
49.1	—	20.5	26.6	17.3	Men	47.8	21.8	20.7	19.7	15.8	Men	31.0	—	—	—	WHDH	4.8	—	—	2.9
\$1.7	39.3	22.9	26.6	17.8	Women	66.5	36.6	39.3	29.0	22.9	Women	54.3	—	—	—	WBZ	56.5	—	—	24.3
3.9	2.0	3.7	1.8	.7	Teens	17.8	9.7	14.2	6.4	4.7	Teens	12.3	—	—	—	WCOP	11.3	—	—	—
2.0	1.0	2.8	1.1	.7	Child.	3.7	2.0	1.6	2.0	1.9	Child.	2.6	—	—	—	WEFI	1.6	—	—	—
0.6	7.1	49.9	56.1	36.5	TOTAL	135.8	70.1	75.8	57.1	45.3	TOTAL	100.2	8.1	—	—	WNAC	139.6	—	—	4.4
8:00 AM					12: NOON					6:00 PM					10:00 PM					
WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	
12.6	29.2	23.4	28.0	21.8	Men	45.9	20.7	20.6	22.6	6.8	Men	42.4	19.0	21	20.7	WHDH	70.2	—	—	6.1
7.0	37.3	29.0	34.8	25.5	Women	70.2	31.1	33.9	35.7	25.2	Women	60.9	24	36.6	29.2	WBZ	74.7	3.0	28.1	24.3
3.9	2.9	7.4	2.7	2.0	Teens	14.4	7.5	11.5	7.7	4.7	Teens	13.4	5.8	12.4	4.6	WCOP	63.1	—	27.3	14.3
2.6	2.0	1.7	1.8	1.0	Child.	2.7	2.1	1.9	1.8	1.0	Child.	3.0	1.9	2.6	1.9	WEFI	13.3	—	23	7.9
0.1	71.4	61.5	67.3	50.3	TOTAL	133.2	61.4	67.9	67.8	47.7	TOTAL	119.7	50.2	73.3	56.4	WNAC	152.9	26	64.5	44.6
9:00 AM					1:00 PM					6:00 PM					10:00 PM					
WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	
8.3	22.7	14.3	16.9	15.8	Men	41.9	16.9	20.4	20.9	14.1	Men	50.8	17.8	27.2	25.5	WHDH	51.5	—	20	15.4
2.6	36.6	29.0	29.8	27.3	Women	65.8	31.8	37.3	34.1	24.4	Women	60.6	2	32.0	26.6	WBZ	44.0	—	15.8	14.5
7.2	7.7	9.5	4.7	4.6	Teens	15.6	10.1	13.4	4.7	6.7	Teens	11.4	6.7	12.0	3.9	WCOP	3.7	—	9	10
2.6	1.0	3.0	.8	1.9	Child.	2.5	2.0	2.0	1.7	2.2	Child.	3.8	—	1.9	8	WEFI	1.6	—	—	—
0.7	68.0	55.8	52.2	49.6	TOTAL	125.8	60.8	73.1	61.4	47.4	TOTAL	126.6	46.2	73.1	57.8	WNAC	99.2	—	42.0	47

WHDH AUDIENCE COMPOSITION

Sunday by hours

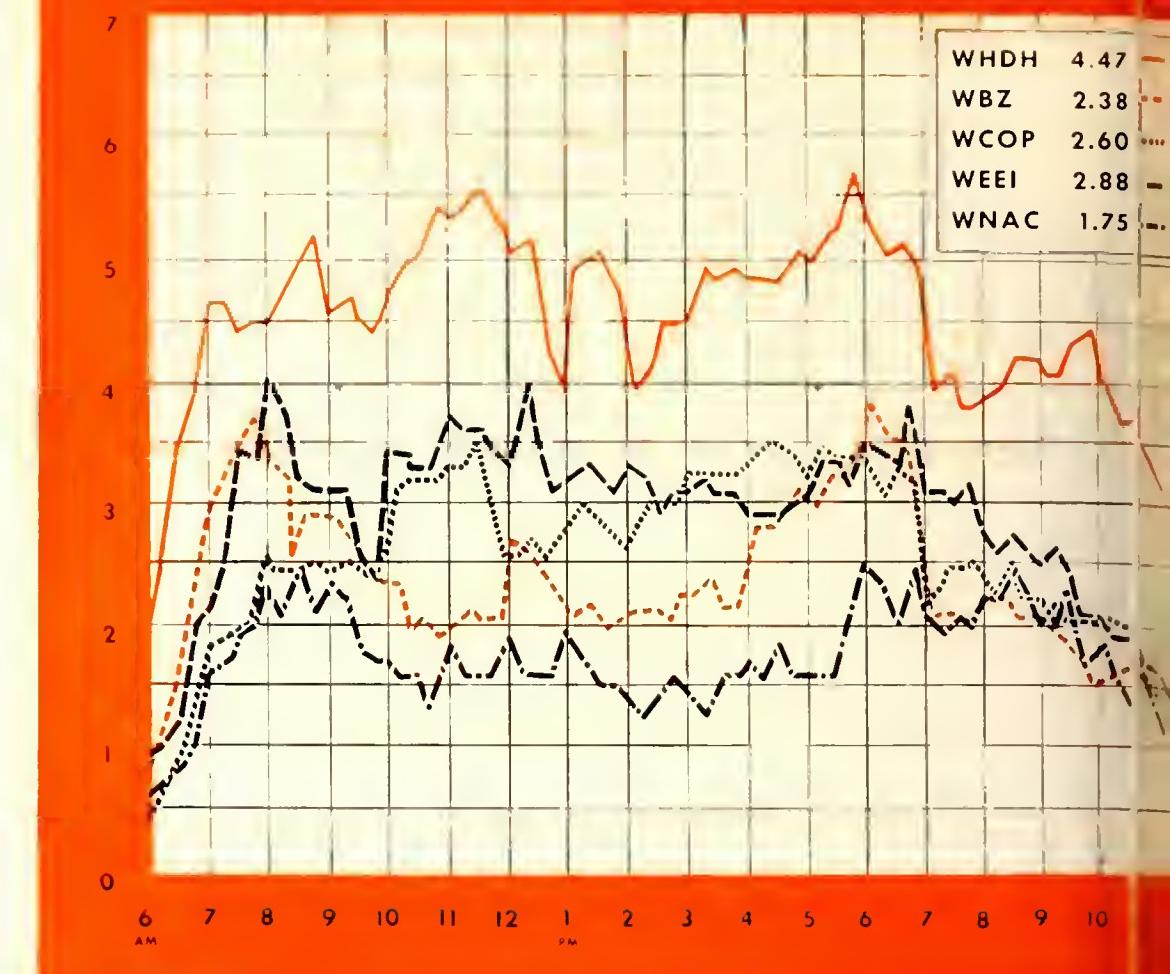
Number of persons listening in thousands

7:00 AM					11:00 AM					4:00 PM					9:00 PM					
WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	
3	7.8	2.3	6.2	—	Men	61.8	3.9	28.3	17.0	7.9	Men	51.4	11.8	31.0	28.1	WHDH	47.0	—	17.3	—
5	5.9	1.2	7.2	—	Women	69.3	4.8	32.8	18.8	7.9	Women	56.4	23.4	35.6	29.3	WBZ	46.4	—	26.8	10.6
—	—	1.0	—	—	Teens	14.1	1	11.4	2.7	1.0	Teens	11.4	6.7	10.2	4.0	WCOP	6.6	—	3.9	1.8
8	13.7	3.5	14.4	—	Child.	4.7	—	2.0	—	1.0	Child.	2.9	1.9	3.0	2.8	WEFI	3.0	—	1.0	—
—	—	—	—	—	TOTAL	149.9	9.7	74.5	38.5	17.8	TOTAL	129.6	55.2	81.2	100.3	WNAC	103.0	22.0	42.1	—
8:00 AM					12: NOON					6:00 PM					10:00 PM					
WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	
77	5.6	9.5	17.9	5.8	Men	46.4	5.0	23.5	24.7	7.7	Men	55.6	21.4	24.4	42.0	WHDH	42.0	—	14.4	5.3
73	4.7	10.5	19.0	4.8	Women	62.2	8.0	33.7	33.8	8.6	Women	56.4	25.0	34.4	43.7	WBZ	43.1	—	17.3	1.2
1	2.9	.8	.9	.9	Teens	14.9	3.0	11.2	6.5	1.9	Teens	9.6	7.5	9.5	9.2	WCOP	7.6	—	—	—
2	—	.8	—	—	Child.	5.8	1.0	2.0	3.0	—	Child.	3.4	1.0	—	2.0	WEFI	1.6	—	—	—
50	10.3	22.9	38.5	11.5	TOTAL	129.3	17.0	70.4	68.0	19.1	TOTAL	115.6	58.7	70.4	69.0	WNAC	63.5	—	28.4	3.5
9:00 AM					2:00 PM					7:00 PM					11:00 PM					
WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	WHDH	WBZ	WCOP	WEFI	WNAC	
41	3.9	19.7	18.8	3.2	Men	58.3	17.0	32.0	30.1	5.6	Men	34.7	20.7	22.3	5.4	WHDH	29.8	—	14.1	10.7
51	5.6	24.4	20.7	4.2	Women	60.7	15.0	35.6	29.3	4.7	Women	36.7	2.7	3.2	7.2	WBZ	31.0	—	—	9.8
—	6.5	1.9	.3	—	Teens	14.2	4.7	13.2	2.5	9	Teens	6.4	4.7	3.4	—	WCOP	2.7	—	—	1.0
0	9	1.1	.8	—	Child.	3.9	1.0	1.0	.8	—	Child.	2.9	—	4	—	WEFI	—	—	—	—
0	10.3	51.7	42.2	7.7	TOTAL	137.1	40.7	81.8	63.0	1.2	TOTAL</td									

WHDH's continuing dominance is a result of its sensitivity to listener change. The plethora of "Top 40" programming on other stations gives WHDH the opportunity to stand out even more solidly. Realizing that the radio dial can become monotonous with such mechanically contrived programming, WHDH has expanded its live programming in the continuing concept that it must always maintain an individual personality and sound for the listener. At the same time, such live programming must be equal or superior to such recorded talent as might be offered competitively. Attesting to such quality is the fact that three of WHDH's featured artists record for RCA Victor and Columbia Records.

This sensitivity to the changes that occur in listening habits is the major factor for WHDH's continuing dominance over all other radio stations since the advent of television.

The graph at right reflects WHDH leadership and dominance in its 25 county coverage area.



RATING POINTS -- PROJECTED TO RADIO HOMES BASED ON 1,493,800 IN WHDH AREA

AND COST PER TWO SPOTS PER SPOT ANNOUNCEMENTS AS INDICATED

RATING POINTS	RADIO HOMES	\$15	\$18	\$20	\$25	\$30	\$35	\$50	RATING POINTS	RADIO HOMES	\$15	\$18	\$20	\$25	\$30	\$35	\$50
1.0	14,938	1.00	1.20	2.00	2.40	3.34	3.68	4.3	64,233	.23	.28	.46	.56	.77	.77	.77	
1.1	16,432	.91	1.09	1.82	2.19	3.04	3.34	4.4	65,728	.22	.27	.45	.54	.76	.76	.76	
1.2	17,926	.83	1.00	1.67	2.00	2.79	3.06	4.5	67,221	.22	.26	.44	.53	.74	.74	.74	
1.3	19,419	.77	.93	1.54	1.85	2.57	2.83	4.6	68,714	.21	.26	.43	.52	.72	.72	.72	
1.4	20,913	.71	.86	1.43	1.72	2.39	2.63	4.7	70,209	.21	.25	.42	.51	.71	.71	.71	
1.5	22,407	.67	.80	1.34	1.60	2.23	2.45	4.8	71,702	.20	.25	.41	.50	.69	.69	.69	
1.6	23,900	.62	.75	1.25	1.50	2.09	2.30	4.9	73,196	.20	.24	.40	.49	.68	.68	.68	
1.7	25,394	.59	.70	1.18	1.41	1.96	2.16	5.0	74,690	.20	.24	.40	.48	.67	.67	.67	
1.8	26,888	.55	.67	1.11	1.34	1.86	2.04	5.1	76,182	.19	.23	.39	.47	.65	.65	.65	
1.9	28,382	.52	.63	1.05	1.26	1.76	1.93	5.2	77,678	.19	.23	.38	.46	.64	.64	.64	
2.0	29,876	.50	.60	1.00	1.20	1.67	1.84	5.3	79,171	.18	.22	.37	.45	.63	.63	.63	
2.1	31,370	.47	.57	.95	1.14	1.58	1.75	5.4	80,666	.18	.22	.37	.44	.62	.62	.62	
2.2	32,864	.45	.55	.91	1.09	1.52	1.67	5.5	82,159	.18	.22	.36	.44	.60	.60	.60	
2.3	34,357	.43	.52	.87	1.04	1.45	1.60	5.6	83,652	.17	.21	.35	.43	.59	.59	.59	
2.4	35,851	.41	.50	.83	1.00	1.39	1.53	5.7	85,146	.17	.21	.35	.42	.58	.58	.58	
2.5	37,345	.40	.48	.80	.96	1.34	1.47	5.8	86,640	.17	.20	.34	.41	.57	.57	.57	
2.6	38,839	.38	.46	.77	.92	1.29	1.41	5.9	88,134	.17	.20	.34	.40	.56	.56	.56	
2.7	40,333	.37	.44	.74	.89	1.24	1.36	6.0	89,628	.16	.20	.33	.40	.55	.55	.55	
2.8	41,826	.35	.43	.71	.86	1.19	1.31	6.1	91,122	.16	.19	.32	.39	.54	.54	.54	
2.9	43,320	.34	.41	.69	.83	1.15	1.26	6.2	92,616	.16	.19	.32	.39	.54	.54	.54	
3.0	44,814	.33	.40	.67	.80	1.11	1.22	6.3	94,110	.15	.19	.32	.38	.53	.53	.53	
3.1	46,308	.32	.38	.64	.77	1.08	1.18	6.4	95,604	.15	.18	.31	.37	.52	.52	.52	
3.2	47,802	.31	.37	.62	.75	1.04	1.15	6.5	97,097	.15	.18	.30	.37	.51	.51	.51	
3.3	49,296	.30	.36	.60	.72	1.01	1.11	6.6	98,592	.15	.18	.30	.36	.50	.50	.50	
3.4	50,789	.29	.35	.59	.70	.98	1.08	6.7	100,084	.14	.17	.29	.35	.49	.49	.49	
3.5	52,283	.28	.34	.57	.68	.95	1.05	6.8	101,578	.14	.17	.29	.35	.49	.49	.49	
3.6	53,776	.28	.33	.56	.67	.93	1.02	6.9	103,072	.14	.17	.29	.34	.48	.48	.48	
3.7	55,271	.27	.32	.54	.65	.90	.99	7.0	104,566	.14	.17	.28	.34	.47	.47	.47	
3.8	56,764	.26	.31	.52	.63	.88	.96	7.1	106,060	.14	.16	.28	.33	.47	.47	.47	
3.9	58,258	.25	.30	.51	.61	.85	.94	7.2	107,552	.14	.16	.28	.33	.46	.46	.46	
4.0	59,752	.25	.30	.50	.60	.83	.92	7.3	109,047	.13	.16	.27	.33	.45	.45	.45	
4.1	61,246	.24	.29	.49	.58	.81	.89	7.4	110,542	.13	.16	.27	.32	.45	.45	.45	
4.2	62,740	.23	.28	.47	.57	.79	.87										

WHDH

50,000 WATTS • BOSTON • 850 KC

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BOSTON
HERALD-TRAVELER
CORP.
REPRESENTED
NATIONALLY BY
JOHN BLAIR
AND COMPANY



NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Products, Amer Home NY	Y&R, NY	CBS 201	Arthur Godfrey Time Th 10 15 10 30 am 11 July 13 wks
Chrysler, Dodge, Detroit	Grant, Detroit	CBS 201	Amos 'n Andy F 7 05 7 45 pm 1 S min seg 14 June; 10 wk.
Chrysler, Dodge, Detroit	Grant, Detroit	CBS 201	Gunsmoke Sa 12 30 12 55 pm 1 S min seg 15 June, 10 wks
Chrysler, Dodge, Detroit	Grant, Detroit	CBS 201	Gunsmoke Su 6 30 6 55 pm 1 S min seg 16 June 10 wks
Chrysler, Dodge, Detroit	Grant, Detroit	CBS 201	Mitch Miller Su B 05 B 45 pm 1 S min seg 16 June 10 wks
Chrysler's Committee on Unemployment Insurance & Workmen's Compensation, NY	Furman Feiner, NY	CBS 10	Sports Resume Su 8 45 2 pm 1 S min seg 16 June, 10 wks
Eko Products, Chi	DFS, Chi	ABC	Talks 1 S min WFM S 7 10 June
Eko Products, Chi	DFS, Chi	ABC	Don McNeill's Breakfast Club M-F 9 10 am 2 segs per wk, 30 Sept, 13 wks
Eko Products, Chi	DFS, Chi	ABC	My True Story, M-F 10-10 30 am 1 seg per wk 30 Sept, 13 wks
Florida Citrus, Lakeland	BGB, NY	CBS 201	When A Girl Marries M-F 10 30-10 45 am 1 seg per wk; 30 Sept, 13 wks
General Mills, Minneapolis	DFS, NY	CBS 201	Whispering Streets, M-F 10 45 11 am 1 seg per wk, 30 Sept, 13 wks
General Mills, Minneapolis	DFS, NY	CBS 201	Arthur Godfrey Time Tu Th F var 1 S min seg, 2B May, 12 wks
General Mills, Minneapolis	DFS, NY	CBS 201	Amos 'n Andy F 7 05-7 45 pm 1 S-min seg 7 June; 13 wks
General Mills, Minneapolis	DFS, NY	CBS 201	Robert Q Lewis, Sa 11 05-12 noon 1 S-min seg; 1 June; 13 wks
Grove Labs, St. Louis	Garfield, SF	CBS 201	Gunsmoke; Sa 12 30-12 55 pm; 1 S-min seg, 1 June, 13 wks
S. C. Johnson, Racine, Wis	FC&B, NY	MBS 425	Gunsmoke Su 6 30-6 55 pm; 2 June, 13 wks
Philip Morris, N. Y.	N. W. Ayer, NY	CBS 76	Mitch Miller, Su B:05-B:45 pm; 1 S-min seg, 2 June, 13 wks
Pan-American Coffee, NY	Robt W. Orr & Asso, NY	CBS 79	Amos 'n Andy M-F 7:05-7:45 pm; 1 S-min seg, 22 May, 13 wks
Pan-American Coffee, NY	Robt W. Orr & Asso, NY	CBS 79	Counterspy; F 8:05-B 30 pm; 5 min segs; 5 July; 5 wks; 6 wknd stn breaks, 5 July, 1 mo saturation
Pan-American Coffee, NY	Robt W. Orr & Asso, NY	CBS 79	Country Music Show; F 10 30-10 55 pm, 5 July, 26 wks
Pan-American Coffee, NY	Robt W. Orr & Asso, NY	CBS 79	Nora Drake; M 1-1:15 pm, 1/2 spon; B July; 8 wks
Pan-American Coffee, NY	Robt W. Orr & Asso, NY	CBS 79	Our Gal Sunday; Th 12 45-1 pm, 1/2 spon; 11 July; 8 wks
Pan-American Coffee, NY	Robt W. Orr & Asso, NY	CBS 79	Road Of Life; Tu 1:45-2 pm, 1/2 spon, 9 July; 8 wks
Pan-American Coffee, NY	Robt W. Orr & Asso, NY	CBS 79	Second Mrs. Burton, F 2:15-2:30 pm; 1/2 spon; 12 July; 8 wks
		CBS 79	Strike It Rich; W 2 30-2:45 pm; 1/2 spon; 10 July; 8 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
John Alexander	KODY, North Platte, Neb, mgr	WFLA, Tampa-St Petersburg, radio stn mgr
Clayton Bond	TPA, NY, sls staff	NBC Television Films, Cincinnati, sls staff
Judd A. Choler	WSBT-WSB-TV, South Bend, promotion mgr	WFMY-TV, Greensboro, NC, promotion mgr
Jack Cosgrove	WTCN, Minn-St. Paul, radio sls staff	Same, local sls mgr
Robert Costa	Time, KOB & KOB-TV, Albuquerque, pres & gen mgr	Hawaiian Brdstdng System, local sls mgr
Wayne Coy		Twin States Broadcasters, WFBM Radio & TV, Indianapolis, Pres & dir
Charles C. Crockett		Hawaiian Brdstdng System, gen sls mgr
William E. Daley	WTCN Radio, Minneapolis, sls mgr	WTCN-TV, Minneapolis, local sls mgr
Lucian Davis	CBS, Hollywood, mgr net broadcasts	Same, exec producer radio net pgms
Leon Dolnick	WITI-TV, Milwaukee, acct exec	Same, merchandise mgr & asst in ntl sls
Harry J. Dowd, Jr.		Oliver Brdstdng Corp, WPOR Portland assist treasurer
Edward C. Dowden		Shamrock Studios, Winter Park, Fla, dir of advtg & publicity
Joseph E. Faraghan		WFLA, Tampa-St. Petersburg, dir tv pgm dept
Ernest Fladell		Same, mgr sls promotion net sls
Willard Fraker	WJHP-TV, Jacksonville, gen mgr & sls mgr	WFCA-TV Jacksonville local sls mgr
Harold Graham, Jr.	McCann-Erickson, NY, tv acct exec	CBS-TV Hollywood, pgm exec net pgm dept
John B. Green	NBC-TV, NY, asso producer "Wide Wide World"	ABC-TV mgr net pgm dept
William W. Grigsby	Kansas University, sports radio net announcer	KMBC-KFRM Radio, Kansas City advtg acct exec
Jim Gunn	KONA-TV, Honolulu, gen sls mgr	KVAN Portland gen sls mgr
Jim Halpin	Utica, NY	WSBT South Bend promotion mgr
Charles L. Hildreth		Oliver Brdstdng Corp, WPOR Portland board of dir's
Jack Irvine	KVAN Portland, gen mgr	KROW Oakland, gen mgr
James F. Jae	KLIK, Jefferson City, head of sls dept	Same, sln mgr
Edward E. Kash	Kenvon & Eckhardt, Chi, comm prod & tv client contact	WFBM-TV Indianapolis acct exec
Jack Kelly	WJW, Cleveland, managing dir	Storer Ntl Sales, NY, sls
John M. Kimball		Oliver Brdstdng Corp, WPOR Portland pres, secy & treasurer
Edward L. Koenig, Jr.	Hal Roach Studios, LA, gen sls mgr	Same, vp in chg sls
Stephen B. Labunski	WDCY Minneapolis, vp & gen mgr	ABC Radio Net NY vp
Larry Lau	KVAN, Portland, sls mgr	Same, gen mgr
Lester A. Loeb	WMGM, NY, sls staff	ABC Film Syndication, NY eastern sls rep
Lou Marget	MCA-TV, NY, asst in sls promotion dept	Same, supervs sls promotion
Dean McCarthy	WITI-TV Milwaukee, pgm dir	Same plus asst to pres, ntl sls
Sid Mesibov	TVB, NY, dir public rel's	ABC tv net NY dir of special exploitation projects
John H. Norton, Jr.	WMTW, Mt. Washington, vp & gen mgr	Oliver Brdstdng Corp, WPOR Portland, vp & gen mgr
William C. Rhodes	KLER, Lewiston, Idaho, mgr	KNEW Spokane gen sls mgr
Eugene C. Wyatt	ABC-TV, NY, ntl pgm sls mgr	Same ntl sls mgr
Stanley L. Yentes	NBC Television Films, NY, sls service supervs	Same mgr sls service

NEW AND RENEW

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
James W. Carey	Taylor M. Ward, Ithaca, copy chf & vp	Comstock & Co, Buffalo, acct exec
MacLean Chandler	Harrington-Richards, SF	BBDO, SF, acct exec
Norman A. Church	Philip J. Meany, LA, vp	BBDO, LA, acct exec
Virgil Clark	Cary Hill, Omaha, mgr	Same, dir special food & packaged goods div
Dorothy Cross	Dor-Ad, NY, partner & production mgr	David Singer Asso, NY, production planning dir
Gene Cuddeback	Buchanan-Thomas, Omaha, asst to pres	Cary-Hill, Omaha, mgr
Gerald S. Curhan		Allenger Advtg Agency, Brookline, acct exec
Harry D. Goodwin		Daniel F. Sullivan, Boston, dir of sls promotion
Stuart Heinemann		Anderson-McConnell Advtg, LA, acct exec
Stephen Holdampf, Jr.		Same, prod mgr
Henry R. Jaeger		Gore/Serwer, NY, marketing research asso
Albert W. Kadish		N.W. Ayer, NY, radio-tv dept
Pieter P. de Kadet		Weston-Barnett, Waterloo, asst acct exec
Bruce Kellett		SSC&B, NY, vp & acct supvr
Richard McShane Kelly		Comstock & Co, Buffalo, acct exec
George Lasezkay		Comstock & Co, Buffalo, acct exec
Benedict W. Law		Maxwell Asso, Pa, operations mgr
Frank McQuillen		Reach, McClinton & Co, NY, radio-tv dir
Werner Michel		Cary-Hill, Kansas City, acct exec
Dick Moon		Same, plus asst to gen mgr
William J. O'Donnell		Same, plus asst to gen mgr
James R. Schule		Same, traffic control mgr
Frank Sharpe		Anderson-McConnell Advtg, LA, head of tv & radio dept
Walter A. Tibbals		Same, head NY office
Deane Uptegrove		Rutledge & Lilienfeld, Chi, vp
Robert E. White		Robert Otto & Co, NY, vp & member acct exec staff
West P. Woodbridge, Jr.		

RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	PROGRAM, time, start, duration
Bridgeport Brass, Bridgeport	Hazard, NY	When A Girl Marries; M-F 10:30-10:45 am; 4 seg per wk; 2 July
Coca-Cola, NY	Mc-E, NY	Coke Time; Tu, Th 7:45-8 pm; 2 July; 13 weeks
First Church of Christ, Scientist, Boston	Hoag & Provandie, Boston	How Christian Science Heals; Su 12:45-1 pm; 23 June; 52 wks
Interntl Minerals & Chemical, Ac'cent, Chi	BBDO, Chi	Don McNeill's Breakfast Club; M-F 9-10 am; 1 seg per wk; 2 July
Radio Bible Class, Grand Rapids	J. M. Camp, Wheaton	Radio Bible Class; Su 8-8:30 am; 30 June; 52 wks
Standard Brands, NY	Ted Bates, NY	Arthur Godfrey Time; M & ev 4th F 10:45-11 am; 3 June; 52 wks

SPONSOR PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
C. Paul Amerman	B. F. Goodrich Tire Co, statistician-business research dept	Simoniz, merchandise mgr
Edward R. Bartley	Westinghouse Electric, mgr general advtg	Same, mgr-marketing & research
Roger H. Bolin	B. F. Goodrich Tire Co, advtg & sls prom mgr	Same, dir of advtg
Grover C. Clark	Dr Pepper Co, vp & gen sls mgr	Same, merchandising mgr
W. W. Clements		Same, vp-marketing
Arthur F. Connolly		Simoniz, asst sls mgr
Bette Doolittle		Grocery Manufacturers of America, dir of women's press & radio-tv rel's
R. Carter Dye	Olin Aluminum, sls dir	Same, gen sls mgr
Claire G. Ely	Maytag Co, gen sls mgr	Same, vp in chg marketing
Ralph Fields	Reynolds Metals Co, mgr consumer sls	Same, dir of sls prom & merchandising
Jay B. Ford, Jr.	U.S. Potash Co, asst gen mgr	Pacific Coast Borax Co, asst gen mgr
John Gray	General Foods, asst product mgr	Best Foods, asst advtg mgr
Jerry Grossberg	Women's Wear Daily, advtg prom mgr	Brookfield Clothes, dir of advtg & public rel's
Bruce Hamilton	U.S. Tobacco Co, advtg mgr	Best Foods, advtg mgr
Howard F. Harris	Grocery Manufacturers of Amer, public info dir	Corn Products Refining, dir public rel's
Richard I. Hirsch	H. M. Gross Co, vp	Helene Curtis Industries, asst advtg mgr
Robert O. Howard	B. F. Goodrich Tire Co, merchandising dept	Same, advtg & sls prom mgr
Sinclair Jacobs, Jr.	Ted Bates, acct exec	Pharmaceuticals, product mgr
John C. MacKinnon	Hood Rubber & B. F. Goodrich Footwear, mgr footwear merchandising	Same, gen sls mgr of footwear & glove div's
David Mazer	Hudson Pulp & Paper, mgr bulk sls	Same, Cup & Container product mgr
Robert E. Mott, Jr.	BBDO, food, drug & industrial accts	Carnation Co, asst product advtg mgr
John H. Platts	Whirlpool, St. Joseph, Mich, mgr laundry sls Sears	Same, gen mgr Evansville div
Robert L. Stone	Dr Pepper Co, asst gen sls mgr	Same, sls mgr
Henry Turnbull	Compton Advtg, vp & acct supvr	Theo. Hamm Brewing Co, dir of marketing
Samuel Wieder	Lederle Laboratories, advtg mgr	Shaller-Rubbin Co, vp & group supvr

NEW FIRMS, NEW OFFICE (Change of address)

CKCQ, Quesnel, B.C., Canada, will be in operation by mid-July, with studios in the Advertiser Bldg, Reid St
Confession, Inc, newly formed tv film firm in Dallas
John P. Cunningham announced that Brisacher Wheeler Div, SF, and Mayers Div, LA, will be called Cunningham & Walsh Inc, effective immediately
Devney Inc, Chi, has opened new offices at 185 Wabash Ave
Robert C. Foster and William A. Creed announce the formation of a new firm, Foster & Creed Reg'l Radio & Tv Stn Reps, with headquarters in the Statler Office Bldg, Boston
Frances, Morris & Evans, Inc, newly formed advtg, marketing & public rel's company, with offices at 231 E 51 St, NY
Fuller & Smith & Ross Inc, has opened a new office at 211 Oliver Ave, Pittsburgh
W. G. Goldsmith Co, new advtg & publicity organization, with offices at 857 S San Pedro St, LA
Russell Kolburne, Inc, NY, is new agency with offices at 10 E 43rd St
McCurry, Henderson, Enright, Inc, Norfolk, Va, has moved to larger quarters at 200 W 22nd St
NBC International, Ltd, a new wholly-owned subsidiary corporation of NBC, will open its headquarters in Montreal, Canada, in July
William J. Reilly, Chi, will open his own offices in the stn rep business, location tba
Telecast Pictures Corp, NY, newly formed tv film firm with headquarters at 130 E 40th St
N. A. Winter Advtg, Des Moines, and Biddle Co, Bloomington, Ill, will

merge effective 1 July, to form Biddle Advtg Co with hdqrtrs at Bloomington
WISN, Milwaukee, has moved its radio & tv offices to new quarters at 759 N 19th St
KDAY, LA, has been sold to Radio California, Inc, subsidiary of Gotham Brdcstg Corp, and has received FCC approval for power increase to 50,000 watts
KGMS, Sacramento, will become a Don Lee affiliate, effective 1 July, replacing KXOA
KHMO, Hannibal, Mo, has been bought by Jerrell Shepherd, and will be designated the Mark Twain Brdcstg Co, upon FCC approval
KPAC-TV, Beaumont, Texas, now in construction, will become an optional affiliate of NBC tv network effective 15 Sept
KSJO, San Jose, has appointed Simmons Asso, NY & Chi, ntl sls reps, effective immediately
KVEC-TV, San Luis Obispo, Calif, will become a satellite stn of KSBW-TV, CBS tv affiliate in Salinas-Monterey
KWLK, Longview, Wash, has appointed Everett-McKinney ntl reps
WEAT-TV, Inc, West Palm Beach, has appointed James S. Ayers Co of Atlanta & Charlotte southeastern stn rep
WFCA-TV, Jacksonville, Fla, will become a basic affiliate of NBC tv network effective midsummer
WIBW Radio & TV, Topeka, Kansas, has appointed Avery-Knodel, Inc, exclusive ntl sls reos
WJHP-TV, Jacksonville, Fla, will no longer be an NBC tv affiliate effective midsummer

RADIO RESULTS

AUTO LIABILITY INSURANCE

SPONSOR: Universal Insurance Agency AGENCY: Benjamin Katz

Capsule Case History: A steadily maintained increase in the number of hot prospects, life-blood of insurance agencies, has been achieved by the Universal Insurance Agency through radio. In October '55, Universal decided to experiment in selling its auto liability policies through WHAT, which concentrates on Negro audiences. Directing its campaign at uninsured drivers, the firm purchased several five-minute shows weekly, but results in the first week - 150 direct leads - were so gratifying, it immediately switched to an across-the-board buy. The company purchased all available five-minute segments on the late afternoon portion of *Snap Club*, a campaign of 19 segments weekly at a cost of \$245 per week. Universal is still maintaining this campaign, and has been averaging 100 leads per week. It reports it has become the largest local independent and has drastically reduced the number of uninsured drivers.

WHAT, Philadelphia

PURCHASE: Announcements

BOTTLING WORKS

SPONSOR: Wash. Coca-Cola Bottling Works AGENCY: Direct

Capsule Case History: A report of instantaneous results through the use of local radio advertising comes from the Washington Coca-Cola Bottling Works. Though local franchised bottling works frequently use radio, it was a new approach for this firm. Some months ago when its advertising wasn't bringing in the desired results, it launched a radio campaign. It bought spot schedules on several local, independent stations, including WWDC. On the latter, its pitch was selling through the personality of disk jockeys. Speaking of the campaign, W. N. Sales, manager of the company, reports: "The results were instantaneous, with our three plants in this area showing a 20, 15 and 14% increase in the first month. The success story doesn't stop there. We have continued the spot schedule and are still getting increases each month." Disk jockeys who did the selling for Coca-Cola were Art Brown, Fred Fiske and Jack Rowzie.

WWDC, & Others, Washington, D. C. PURCHASE: Announcements

FERTILIZER-INSECTICIDE

SPONSOR: Ward Feed Store, Inc.

AGENCY: Direct

Capsule Case History: Local tie-in advertising following a network plug proved a combination that brought excellent results for Ward Feed Store of Syracuse. Starting 8 April, and allocating its entire ad budget, Ward's launched a Monday-through-Friday series of one-minute spots on WHEN. The campaign was concentrated on Fiestar, a fertilizer and insecticide. Ward's bought the 11:30 a.m. spot immediately following the Arthur Godfrey network show, which was also advertising Fiestar. Prior to this campaign, Ward's had been handling a maximum of one carload of Fiestar a year. Using this WHEN promotion only, they have moved $3\frac{1}{2}$ carloads in the past $1\frac{1}{2}$ months, a sales increase of approximately 25-fold on the product. (Incidentally, Fiestar requests from market centers as far away as Norwalk, Ohio, and Elkins, W. Va., caused the station to theorize that sun spots have been boosting their signal coverage).

WHEN, Syracuse, N. Y.

PURCHASE: Announcements

REAL ESTATE

SPONSOR: Insured Investments, Inc.

AGENCY: Direct

Capsule Case History: The contrast between the high price of a house and the low cost of radio to sell it has lured many a developer. Case in point: Insured Investments, Inc., of Wichita, had found its home sales rather slow. On 4 March, at a cost of approximately \$300 per week, this firm launched a semi-saturation campaign of 50 one-minute spots per week on KFBI. These spots were built with a 20-second singing intro followed by 40 seconds of hard sell. By 1 May Insured Investments had sold 53 homes at a total cost in radio advertising of approximately \$2500. Some newspaper promotion was used (the newspaper budget was cut in half to pay for radio), but the firm said that almost all leads came from KFBI. The original campaign was to have run to the middle of June, but due to lack of sewage facilities, sales have been temporarily frozen. The firm's sales manager reports it is awaiting the elimination of this problem.

KFBI, Wichita

PURCHASE: Announcements

SPONSOR ASKS

How do you measure the impact of a broadcast campaign?

Jules Rudominer, executive v.p. in charge of marketing, advertising & merchandising, Rayco Auto Seat Covers, Inc., Paterson, N.J.

Back in April of 1952, our newly-appointed agency, Emil Mogul, developed a novel media-check system designed to measure the comparative effectiveness of Rayco's advertising expenditures. In essence, it lets our customers tell us what brought them into our stores and gives us at headquar-



"developed a novel media check system"

ters a week-by-week measure of advertising effectiveness in each market. More than five years and a few modifications and refinements later, the system remains in effect as one of the foundations of our entire media-buying strategy.

As a franchised operation with 150 stores in major markets throughout the country, we need a method that will show us what our advertising dollars are accomplishing for our individual dealers. Our need was no less apparent in 1952 when our 54 franchised operators were spending 95% of their aggregate budgets in newspapers. Today, the biggest percentage of our advertising budget flows into broadcast media. The change in media was dictated not by whim or even the usual research studies, but by the results of our agency's system of evaluating consumer questionnaire cards.

Each of our operators is supplied with cards prepared by the agency. The cards are divided into three sections: an open-end question which asks the customer, "How did you happen to come to Rayco?"; a more detailed question which asks customers to iden-

tify Rayco advertising seen or heard by name of station or newspaper and name of specific program in the case of radio-tv; and a detachable tab which serves as the customer's unconditional guarantee of Rayco Auto Seat Covers against manufacturing defects for the life of the car. The detachable guarantee, of course, insures a favorable attitude and high response for the media check.

The cards are submitted weekly to Rayco headquarters in Paterson, where they are tabulated, evaluated and summarized. We then send the summary sheets and detailed sales charts to the Mogul agency, which analyzes the figures with one major objective in mind: to determine the effectiveness of our current media structure in terms of sales per dollar of ad expenditure.

In applying the check system to broadcasting advertising, we don't neglect the significant criteria of ratings, cost-per-1,000 of estimated audience and the results of frequent field research studies. These are correlated with the customer checks to give us a constant evaluation of our advertising effectiveness.

Since our operators allocate a share of their sales volume to the advertising budget they have more than a passing interest in the pulling power of their ad dollar. This helps account for the high rate (85%) of consumer responsiveness to the check system, thereby increasing the statistical validity of the tabulations.

We constantly seek refinements and improvements for the system. But it's doing a job for us that the skeptics said couldn't be done: it's getting for us the most mileage out of every advertising dollar.

William G. Stophlet, sales promotion director, The Fair, Chicago

The impact of a broadcast campaign is measured in terms of results. Regardless of media, campaigns are

planned, produced and presented with concrete objectives.

In our world of retailing there are four basic objectives in advertising to the consumer and the degree of ful-



"measured in terms of results"

filment of these objectives determine the impact.

1. **Sales results in dollars** (covering a specific period). Since the retailer's life is built on daily sales, this is vital. Impact here is determined by establishing the percentage cost of the broadcast to three-day sales dollar figures of the product advertised on the air.

2. **Sales results in dollars** (covering a seasonal period). Equally important, this objective covers products that represent greater investment and must be sold over a prolonged but defined period. An example might be swim-wear. This campaign would begin in May, prior to peak selling and extend into late July.

3. **Increased traffic** (transaction inquiries). Such things as store improvement, credit-sales promotion, new customer services, opening of suburban stores all command broadcast time. Measuring impact achieved on these points is more difficult than with merchandise. But a few yardsticks might be: periodic in-store traffic counts, customer interviews and average sales comparisons.

4. **Public acceptance** and favorable opinion. This is important to your standing within the community. It is the impression you wish to establish in the minds of those unfamiliar with you. The results are long-

term and difficult to determine, but will be reflected in increased charge customers; greater sales; better advertising productivity.

Clayton R. Sanders, advertising director, Peoples Drug Stores, Inc., Washington, D.C.

In the highly competitive Washington market, Peoples has one sales formula no one in the chain ever forgets: *Get people into the stores.* Once they're in, Peoples will make customers out of them. The trick is to get them into the stores. And that's where radio



"get people
into the
stores"

is doing the job at an extremely low cost-per-customer figure.

In fact, store traffic is our yardstick in measuring the success of our overall advertising program and that includes newspapers, radio and tv.

We have used radio consistently for the past seven years and, through experience, Peoples has learned how to use the medium effectively.

With radio we tend to concentrate on a smaller number of items, in contrast to our newspaper ads that feature a greater list of products. The radio spots give intensive coverage to weekly specials, seasonal campaigns such as film and photo-finishing, and constantly feature prescription service.

Peoples is also aware of radio's flexibility. Changes in our advertising copy can be made even a few minutes before air time if necessary.

For example, during a recent unreasonable hot spell in Washington, Peoples switched its radio copy to electric fans. The sales results were instantaneous.

Peoples would also like to point out that we have no static advertising practices. We are constantly checking and viewing our schedule in an effort to keep pace with public interest.

Radio has become an important part of our advertising program because it creates store traffic and sells goods both on a short and long term basis. Is no longer a question with Peoples whether or not to use radio, but only how to continue its use to our best advantage.

NOW...THE BARTELL GROUP is running WILD! and WBMS, too!*

Two more GIANT STEPS into two more major markets, and two more radio stations take on the modern broadcasting concept that distinguishes the Bartell Group.

Step No. 1: WILD, Birmingham. Most powerful full-time independent station in Alabama's richest market.
850 KC...10,000 watts.

Step No. 2: WBMS, Boston. The new Bartell Sound sets off a new revolution in the nation's 6th market.
1090 KC...1000 watts.

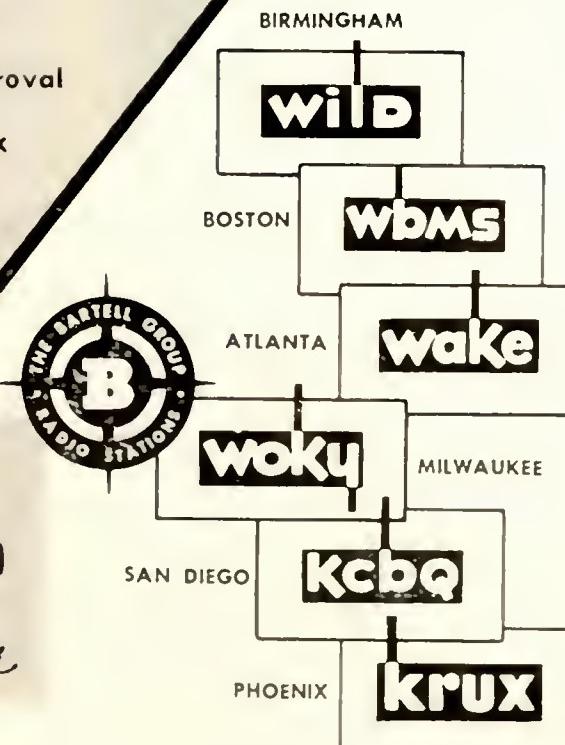
Now, in six cities, from sea to sea, your best buy for building sales is a Bartell Station.

*Subject to usual F.C.C. Approval

WILD, WBMS, WAKE, KCBQ, KRUX
Represented by Adam Young

WOKY
Represented by The Katz Agency, Inc.

THE
BARTELL GROUP
...10 years of progress



National and regional spot buys
in work now or recently completed

KITE
Sells
San Antonio

MORE DAILY HOME AUDIENCE IN SAN ANTONIO THAN ANY OTHER STATION! ♦

MUSIC & NEWS for ADULTS NCS #2

Call Avery-Knodel, Inc.

This advertisement features a stylized kite flying in the upper left corner. The main headline "KITE" is in large, bold, sans-serif letters. Below it, "Sells" is written in a cursive script, flanked by small kite illustrations. The city name "San Antonio" is in a large, bold, sans-serif font at the bottom. A central text box contains the claim "MORE DAILY HOME AUDIENCE IN SAN ANTONIO THAN ANY OTHER STATION!" followed by a small diamond symbol. At the bottom, it says "MUSIC & NEWS for ADULTS" and "NCS #2". The footer reads "Call Avery-Knodel, Inc.".

TIMBER-R.R.
POWER LUMBER AGRICULTURE

Your Radio Dollar buys more than just Eugene-Springfield when you buy KERG... CBS Radio for Western Oregon. KERG coverage includes 291,000 people in the important 7 county Western Oregon Market.

CBS Radio
5,000 WATTS - 1280 KC

KERG
EUGENE, OREGON
WANT MORE FACTS?
-CONTACT WEED & CO.

This advertisement features a background illustration of a forested mountain landscape. Overlaid text includes "TIMBER-R.R.", "POWER LUMBER AGRICULTURE", and a descriptive paragraph about the radio station's coverage area. At the bottom, it lists "CBS Radio", "5,000 WATTS - 1280 KC", the call letters "KERG", the location "EUGENE, OREGON", and the contact information "WANT MORE FACTS? -CONTACT WEED & CO.".

SPOT BUYS

TV BUYS

The Procter & Gamble Co., Cincinnati, is going into scattered markets to advertise its Crisco. Day and nighttime film minutes will be scheduled for the short-term campaign, with an average of three per week in each market. Buying is completed. Buyer: John Pape. Agency: Compton Adv., Inc., New York.

Gold Medal Candy Corp., Brooklyn, is buying Eastern markets for its "Bonamo's" candies. Minute participations will be purchased on late afternoon children's shows and on Saturday; the advertiser is primarily seeking the 6 to 12 age group. Frequency will range from two to five per week in each market. Copy for the live announcements will be written to fit the program's personality. Buying is not completed. Buyer: Joyce Peters. Agency: Emil Mogul, Inc., N. Y.

Block Drug Co., Jersey City, is entering major markets to promote its Nytol sleeping tablets. Schedule will begin 1 July for 24 weeks. Minutes will be placed during nighttime segments. Frequency will vary from market to market. Film commercials will continue the Nytol theme that it's drugless and harmless. Buying is completed. Buyer: Ira Gonsier. Agency: SSCB, New York.

Bristol-Myers Co., New York, has planned a nation-wide campaign for its Ipana tooth paste. Schedule is 30 June to 20 July. I.D.'s have been prepared for prime nighttime hours. Frequency will range from two per week in some markets to 18 in others. Buying is completed. Buyer: Sam Vitt. Agency: Doherty, Clifford, Steers & Shenveld, New York.

General Foods Corp., White Plains, is increasing its schedules in some markets for its Post cereals. New schedule kicks off 1 July for 39 weeks. Minute announcements will be slotted for morning hours; frequency will vary from market to market. Commercials will be both live and on film. Buying is completed. Buyer: Bob Innes. Agency: Benton & Bowles, Inc., New York.

R. J. Reynolds Tobacco Co., Winston-Salem, is entering major markets with a campaign for its Winston cigarettes. Filmed minute announcements are being scheduled for nighttime segments; frequency varies from market to market. Starting date is indefinite. Buyer: Hal Simpson. Agency: Wm. Esty Co., Inc., New York. (Agency could not be reached for comment.)

The Royce Chemical Co., Carlton Hill, N. J., is purchasing spot time to advertise its Royox. Daytime minutes and I.D.'s are being used. Frequency: 12-15 per week in each market. Buyer: Robert Crook. Agency: The Samuel Croot Co., Inc., New York. (Agency could not be reached for comment.)

International Shoe Co., St. Louis, is going into 120 tv markets to advertise its Poll Parrot shoes. Schedule will initiate 19 August. Co-operative advertising arrangements will be made with local dealers throughout the country who wish additional promotion. Buyer: Fred Wnellner. Agency: Krupnick & Associates, St. Louis.

RADIO BUYS

Helena Rubenstein, Inc., New York, is planning a test campaign in Indianapolis for its Reduce-Aids. Schedule starts in July and runs for four to six weeks. Minute participations were bought on women's shows, with product copy slanted to the hot weather. Buying is completed. Buyer: Frank Gianattasio. Agency: Ogilvy, Benson & Mather, Inc., New York. (Agency could not be reached for comment.)

The Best Foods, Inc., New York, is using a heavy saturation schedule in major markets to promote its mayonnaise. The campaign will kick off shortly and will have two three-week flights; frequency for minute announcements will vary from market to market. Buyer: Gail Myers. Agency: Dancer-Fitzgerald-Sample, Inc., New York. (Agency could not be reached for comment.)

Gold Medal Candy Corp., Brooklyn, is planning a campaign in Eastern markets for its Cocolana Cough-Nips. The schedule for minute announcements is as yet indefinite; it will run 13 to 26 weeks. The advertiser will use two or three stations in each market, with emphasis on either news or saturation. Commercials will be both live and e.t. Buying has not started. Buyer: Joyce Peters. Agency: Emil Mogul, Inc., New York.

Colgate-Palmolive Co., New York, is entering markets in the Southwest to push its Super Suds. Minute announcements will be placed noon to 5 p.m. daily starting 1 July; frequency will vary from market to market. Buyer: Gary Pranzo. Agency: Cunningham & Walsh, New York. (Agency declined to comment.)

Esso Standard Oil Co., New York, is planning the Fall campaign for its gasoline and oil. The advertiser is considering two five-minute news strips a day in major markets, Monday through Saturday, for a 52-week schedule. Buying has not begun. Buyer: Sy Goldis. Agency: McCann-Erickson, Inc., New York. (Agency declined to comment on campaign.)

RADIO AND TV BUYS

American Cyanamid Corp., New York, is conducting a campaign to familiarize the public with its Aeronized process, which retards spoilage in fresh-killed poultry. The radio-tv schedule is for three flights of three weeks each. I.D.'s will be used during non-crowded daytime segments. Buyer: Bob Palmer. Agency: Cunningham & Walsh, New York.

McKesson & Robbins, Inc., Bridgeport, has arranged heavy schedules in radio and tv in major markets for its Tartan suntan lotion. Campaign will start shortly and will run for three weeks. Buyer: Dick McClenahan. Buying is completed. Agency: Dancer-Fitzgerald-Sample, New York.

**RATINGS!
MERCHANDISING!
COVERAGE!
RESULTS!**

K-POP

**So. California's
Radio Success
Formula**

5,000 w. Represented by . 1020 k.c.
BROADCAST TIME SALES | HOLLINGBERY CO.
N.Y. Chicago Detroit Dallas | San Francisco

Keep your eye
on these
Plough, Inc.
stations:

**Radio Baltimore
WEAO**
**Radio Boston
WCOP**
**Radio Chicago
WJJD**
**Radio Memphis
WMPS**





IN WILMINGTON
DELAWARE

YOUR BIG BARGAIN

station covering the millions
in the rich Delaware Valley

ask your Walker man about
the "1290 Club" 1:00-6:00
PM daily

for results that count and can
be counted use

Wilmington, Dela.
1290 on the dial



WIN
The BIG Audience!

PLACE

Your schedule on
KTRN! Let us . . .

SHOW

REAL RESULTS!

62% April-May '57
HOOPER
AVERAGE!

KTRN

Wichita Falls, Texas
A. Boyd Kelley-Gen. Mgr.
Burke-Stuart-Nat'l Rep.

News and Idea WRAP-UP

ADVERTISERS

Bourjois (Evening in Paris) will take on the heaviest schedule of network and spot tv in its history for the big Christmas push.

Campaign will be concentrated in the three-week period before the holiday season.

Network show will be NBC TV's daytimer, *Arlene Francis*. Spot will be used nighttime in 111 cities. Lawrence C. Gumbinner is the agency.

Ideas at work: Miller Brewing Co. which co-sponsors the Milwaukee Braves broadcasts, has inaugurated a telephone scoreboard service in Milwaukee. By dialing OR 1-5500 day or night, fans get the scores of the Braves and other major league teams plus a quick plug for Miller High Life . . . **Russell's Department Store** in Eugene, Ore., uses radio to tell customers about its buyers' activities during their seasonal trips to New York. The buyers make 15-minute tape recordings of informal, on-the-scene news and notes about style, fabric and color trends and then air mail the tapes back to Eugene for local broadcast.

People in the news: William A. Nichols has been named national merchandising manager for Minute Maid-Snow Crop Frozen Foods . . . Karl O. Nygaard has been appointed director of business research for B. F. Goodrich Co. . . . P. G. Beach is now advertising manager for Union Pacific Railroad, Omaha, and H. J. Forbes is advertising manager for the railroad's Los Angeles headquarters.

AGENCIES

Henry B. Cohen's announcement this week that it was resigning the B. T. Babbitt account underscored this: The phenomenal success of P&G's new Comet brand has had a jarring effect on the cleanser field.

The leadership had previously been held by Colgate's Ajax.

Babbitt's '56 expenditure: \$390,000, tv spot; \$830,000, newspapers.

Benton & Bowles is looking around for a half-hour network tv for alternate weeks.

Sponsor: Maxwell House regular coffee brand.

Norman B. Norman has been elected president of Norman, Craig & Kummel to succeed Elkin Kaufman whose resignation takes effect 1 July.

Other changes in the agency's management team find Eugene H. Kummel, former vice president and secretary, becoming executive vice president and B. David Kaplan, former vice president and treasurer also becoming an executive vice president. Walter Craig, the fourth member of the management group, remains vice president in charge of radio and tv.

New agency appointments: Compton for P&G's new product, Ivory Liquid Detergent . . . Clinton E. Frank for Toni's Bright'ning hair color rinse . . . North for Toni's Twirl home permanent for children . . . McCann-Erickson, Chicago, for Lewis & Howe (Tums and Natures Remedy).

Resignation: Buchanan has resigned the Tidewater Oil account effective immediately, but the agency will "complete contracts outstanding."

New firms: Halstead Associates, new ad agency, in Kansas City, Mo. . . John D. Morgan, Chicago agency executive, has opened his own office in that city.

Job notes: William Vance and Victor Miranda have joined the radio-tv department at Fletcher D. Richards . . . Richard Fishel has rejoined the Geare-Marston Division of Ruthrauff & Ryan as sales promotion director . . . George Fenmore has been appointed to the newly created post of director of public relations

and publicity for the commercial products division at Blaine-Thompson . . . Charles T. Rabkin has been named account group supervisor and member of the plans board of Emil Mogul Co. . . . S. E. "Doe" Frohok has joined K&E as a merchandising executive in the promotion department. Frohok comes from BBDO . . . Clement W. MacKay has been appointed executive vice president at Roy S. Durstine, Inc. . . . Desmond O'Neill, former associate media director at Bryan Houston, has joined the media department of K&E as a broadcast buyer . . . George T. Byers has left Beech-Nut Life Savers, Inc. to join DCSS as an account executive. Another new account executive at the agency is Robert C. Doherty, former managing editor of Gentry . . . Mary Dunlavy has joined Kastor, Farrell, Chesley & Clifford in an executive capacity and will handle contact-media work . . . John R. Roordan has joined Geyer as an account supervisor. Roordan comes from Roy S. Durstine, Inc. . . . Marvin Goldman, former advertising manager with Rapid Film Technique, has joined Norman D. Waters & Associates . . . Charles F. Mallory has joined Goodman Advertising, Los Angeles, as a senior account executive . . . John T. Murphy has left Lynn Baker to go with Burke, Dowling, Adams as an account executive and Edward D. Cummings, formerly media director at Robert W. Orr Associates, has also joined Burke, Dowling, Adams in the media department . . . Kirke Beard, general manager of Anderson-McConnell, has been appointed a vice president . . . James C. Kissman has joined Advertising Agencies, Inc., Studio City, Calif., as production director . . . Herbert W. Warden, formerly with Ogilvy, Benson & Mather, is now executive vice president of Kastor, Farrell, Chesley & Clifford.

NETWORKS

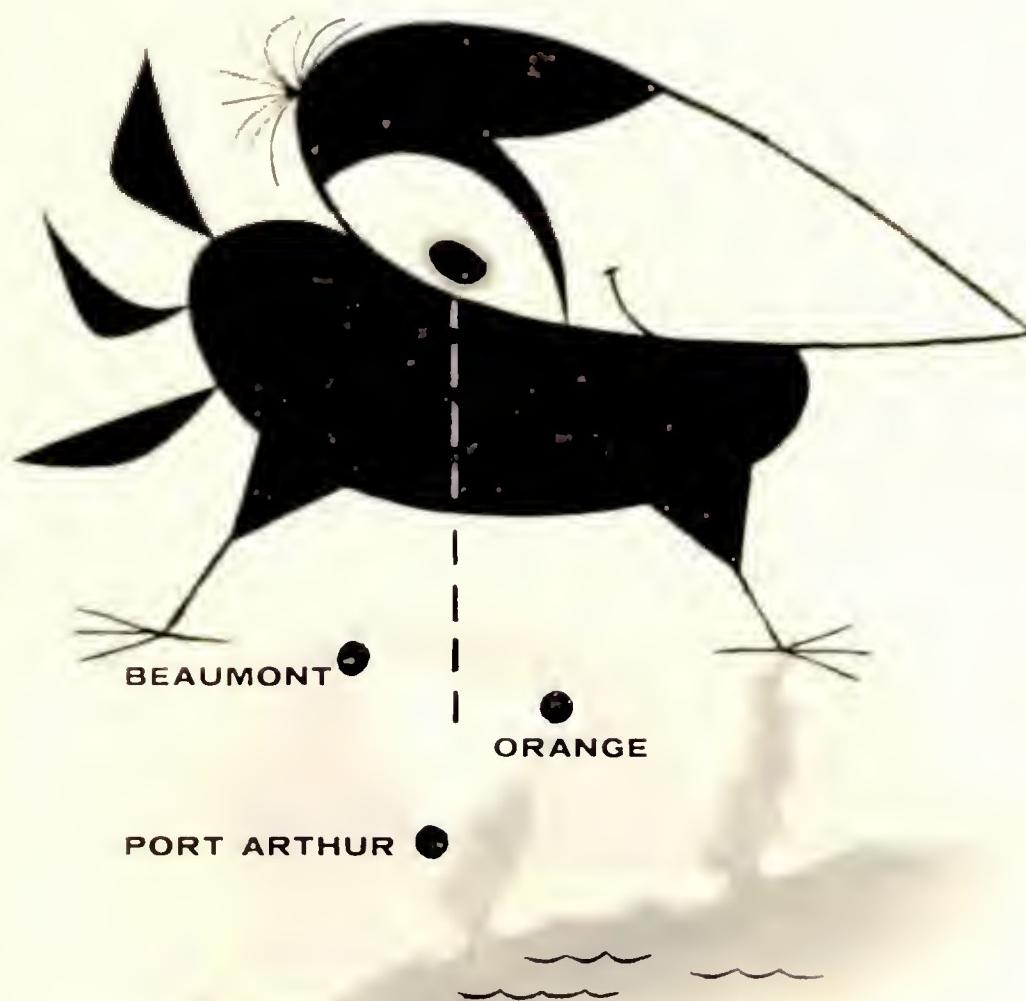
ABC TV has scheduled the first of its live daytime shows.

Lucky Lady, the Walt Framer package, will take the 4:30-5 p.m. slot across the board. Interesting twist this show is the reverse of Framer's old timer, *Strike It Rich*. *Lucky Lady* has women telling the audience of a piece of good luck that has happened to them rather than a sob story.

Fall network TV programming notes: CBS TV reports that American Tobacco has finally found alternate for the *Jack Benny Show*. It'll be *Bachelor Father*, situation comedy filmed by MCA . . . Kodak was quick to step in this week when Lincoln decided to pull out of the *Ed Sullivan Show* (CBS TV). Kodak will take alternate weeks. Also at CBS TV it looks like (but not firm) Helene Curtis will go in as alternate on *Dick & the Duchess* on Saturday 8:30-9 p.m. . . . Both ABC,

TV and NBC TV were quiet on the nighttime fall-sides front this week.

Personnel changes: Edward Kaylin, associate director of sales presentations for CBS Radio, has assumed the added duties of administrative manager of the advertising and sales promotion department . . . Henry W. Cox has been named national program sales manager for ABC-TV. Cox has been manager of radio and television programming for General Mills since 1951 . . . Sid Mesibov is an-



Eyeing Texas? The fabulous Beaumont-Port Arthur-Orange area of over 1,000,000 prosperous people is covered only by

K F D M Beaumont Radio & TV

CBS
ABC



See PETERS-GRIFFIN-WOODWARD, Inc.

PICTURE WRAP-UP



Charcoal-gray ribbon is cut by the Hon. Richard C. Patterson, Jr., Commissioner of Commerce and Special Events, opening the Advertising Center, Inc., New York. Wendy Barrie looks on as president and founder, Larry Schwartz of the Wexton Co. (extreme r.) beams



Member stations have not violated NARTB Tv Code by taking too much time for commercials on feature film shows. Announcement is made by chairman W. B. Quarton (c.) : Don McGannon, (standing l.); Roger Clipp (standing r.); Mrs. H. McClung; Richard Borel



Two restaurant radio studios at Fiesta Cafeterias, Milwaukee, are used by WFOX and WRIT. Both originate d.j. shows from eateries



At ABC TV St. Louis presentation are: J. Aubrey, v.p. ABC TV; H. Burke, gen. mgr., KODE-TV, Joplin; G. Higgins, v.p. sales, KMBC-TV, K. C.; J. Bernard, KTVI, St. Louis



Blair Blitz in action. Jim McCaffrey, v.p., Ogilvy, Benson & Mathier, gets a concentrated two-minute "sizzle-pitch" (100-second recording and 20-second live presentation) from Mort Bassett of John Blair & Co. as part of Blair's hot radio drive during week of 24-28 June



other TV-ite to join ABC-TV. Mesi-
boy has been appointed director of
special exploitation projects for the
network . . . William C. Gillogly
has been named director of sales for
ABC-TV's central division. He will
headquarter in Chicago.

TV STATIONS

The WCAU Stations, Philadelphia,
has entered the field of creating
and producing tv film commercials.

The commercial film production division will be under the direction of Charles Vanda, v.p., in charge of tv for the stations. Assisting: Vanda Jerome B. Samuelsohn, producer-director at WCAU-TV, and John J. Burke, cinematographer. George G. Steele, Jr., leaves the WCAU-TV sales staff to do the new division's selling.

In announcing the division, Vanda said, "Our new film unit will answer a need long felt by Philadelphia advertising agencies who have had to depend on New York and Hollywood for adequate commercial films. With our technical experience, talent and facilities we can cast, set, film, record and edit all films and preview them over closed circuit television in both b&w and in color. This will mean considerable savings, in both time and money, to agencies and to their clients."

Tv applications: Between 17 and 22 June two construction permits have been granted and three applications for new stations were filed.

Construction permits went to: East Texas Broadcasting Co. for Channel 19, Nacogdoches, Tex., permit allows 20 kw visual; and to Ponce Tv Partnership for Channel 7, Ponce, Puerto Rico, permit allows 1,408 kw visual.

Applications were made by: KSTT Telecasting Co., Davenport, Ia., for Channel 8, Davenport-Rock Island-Moline, 316 kw visual, with tower 1,020 feet above average terrain, plant \$749,696, yearly operating cost \$510,000; WTVJ, Inc., Miami, for Channel 11, Houma, La., 316 kw visual, with tower 990 feet above average terrain; plant \$1,444,500, yearly operating cost \$925,000; and North Dakota Broadcasting Co. for Channel 11, Fargo, 29.05 kw visual, with tower 392 feet above average terrain, plant \$53,450, yearly operating cost \$96,000.

Triangle Station's expansion of headquarters advertising and promotion department works out like this:

- Joe Zimmermann moves into the newly-created post of director of station promotion.

- Kenneth Chernin continues as promotion supervisor of the station.

Both Zimmermann and Chernin will report to John D. Schener, Jr., director of public relations and programming.

Zimmermann will direct audience promotion, merchandising and publicity activities while Chernin will direct the station's sales promotion activities.

Zimmermann was director of advertising and promotion for WFIL-AM-FM-TV, Philadelphia, which recently merged with Triangle.

On the color scene WRCT-TV, Philadelphia, is adding five new half hour local color shows to its weekly schedule. This brings the station's local tint originations up to 11 hours per week . . . WPST-TV, Miami, will go on the air 1 August as an ABC-TV primary affiliate . . . KSBY-TV are

the new call letters for KVLC-TV, San Luis Obispo, Calif.

Personnel changes: Russell Klemeter, former salesman for U. S. Rubber Co., has joined the sales staff of WTMJ-TV, Milwaukee . . . Mann Reed has been moved up to program manager at KBFV, Denver, and Russ Kundert will take over as production manager . . . Alan Gragin has joined KFMB-TV, San Diego, Calif., as a member of the sales staff . . . James R. Bonfils has been named station manager of WTTG, Washington, D.C., and James Anderson, previous station manager at WTTG, has been transferred to the DuMont New York office . . . Robert L. Smith has been appointed to the newly created post of assistant sales promotion manager at KPIX, San Francisco. Smith comes from Foster and Kleiser Advertising in San Francisco . . . Jack Miller has joined KTVR, Denver, as assistant general manager. Miller formerly was an account executive for Buchanan & Co. . . . Dick Robertson has left KSL-TV, Salt Lake City, to take the position of director of sales development, promotion and publicity for

THINKING SIDE-SADDLE?



If you've been thinking side-saddle, why not start some straight-shooin', herd-ridin', calculatin'. WBNS Radio listeners sit up and take notice . . . and they have \$2,739,749,000 to spend. They and Pulse place us first in any Monday-through-Friday quarter-hour day or night. Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO

KSBW-TV, Salinas-Monterey, Calif. . . **J. Robert Reisinger** has been named tv sales manager for Crosley's Chicago division . . . **Col. Joseph E. Goetz** has been named network co-ordinator for the *Jimmy Dean Shows* emanating from WTOP-TV, Washington, D. C. . . **Frank Effron** has been promoted to production supervisor at KOTV, Tulsa . . . **Albert S. Goustin** has been appointed tv sales manager for DuMont Broadcasting . . . **Walter Rebmann, Jr.** has left KUTV, Salt Lake City, to join KVOO-TV, Tulsa, as an account executive . . . **Leroy E. Kilpatrick** has been made operations manager and **C. Thomas Garten** takes over as commercial manager at WSAZ-TV, Huntington, W. Va.

RADIO STATIONS

You may have wondered what is this stereophonic sound that stations around the country are beginning to promote.

The ingredients are simply these:

- 1) Two stations (either two AM or an AM and an FM)
- 2) Two receivers tuned in at home. The method: One station broadcasts

half of the sound—in the case of a musical piece say the strings with the brass heard only in the far background—and the other station broadcasts the other half of the brass with the strings heard only in the background.

The result: The two receivers at home do what two ears do and give full roundness to both sounds (in the musical composition both the strings and brass).

Latest station to experiment with stereophonic sound is WCBS, New York, which will feature an hour and a half of binaural tape recordings on its *Music Til Dawn* show on 29 June. The CBS New York outlet will use its AM and FM facilities and will have listeners turn on both their AM and FM receivers (placed at the same end of the room).

The binaural tapes (which have two tracks) will then be played in this manner: one track over the AM transmitter and one over the FM transmitter.

The same stereophonic experiment was tried on KNX, Los Angeles, last month with strong listener response. Many L.A. single set owners reported the sound was more exciting than ordinary broadcasts.

In another stereophonic experiment WMBR (CBS affiliate) and WPDQ (ABC affiliate) in Jacksonville, Fla., combined recently in a special co-operative broadcast. Purpose was to celebrate their own radio week and was backed by the sponsorship of all radio dealers and distributors in the area.

In New York, WQXR has been broadcasting live binaural musical shows for a number of years.

A new radio station sales and merchandising group, **The 99 Group**, has been organized in California.

Covering the San Joaquin Valley it includes: KRAK, Stockton, KFIV, Modesto, KYOS, Merced, KYNO, Fresno, KONG, Visalia, and KMPC, Bakersfield. It will be represented nationally, individually and collectively by Headley-Reed.

Ideas at work: At WLW, Cincinnati, a novel approach to station breaks. The station break starts off: "This is WLW in Cincinnati, where . . ." and a bit of civic information, zany humor or sage philosophy follows. An example: "This is WLW in Cincinnati, where there are more than 50,000 eligible bachelors. . . . WBUD, Trenton, is said to be the first station to use Auto Ad disks, huge hub cap covers which carry a "commercial." Disks are attached to the auto and not the wheel so they remain stationary when the car is going. . . . WBZ & WBAZ, Boston, has gotten out a trip-finder mileage indicator for people planning a summer drive through New England as a promotional gimmick.

KBIG, Catalina, Calif., has launched what may be the nation's first sea-going disk jockey. Carl Bailey now broadcasts his daily show from the top deck of a cruise steamer as it goes between Los Angeles harbor and Catalina Island. . . . **International broadcast** has been arranged by the Air Trails Network Stations (WING, WKLO, WCOL and WIZE) for the International 500 mile race from Monza, Italy, on 29 June. In addition to furnishing the race to its own sta-

SPEND YOUR
ADVERTISING
DOLLARS
ON
WGAR
CLEVELAND

One of Spartanburg's
Two Great
Stations

JAN
W J SPARTANBURG, S.C.
Call: Grant Webb & Co.

tions, Air Trails is making the broadcast available to other stations across the country through the Indianapolis Speedway Network.

Cyril Ouellette Langlois, founder chairman of the board of Lang-Worth Feature Programs, died last week.

People in the news: Bill Payne has been made promotion director for KTLX, Denver. . . . Ott Devine is now program director of WSM, Nashville. . . . Robert Sampson, former general manager of WSM, Cincinnati, has been appointed general sales manager for WTCN, Minneapolis-St. Paul and Jack Cosgrove has been appointed local sales manager. . . . Herman Maxwell has been named director of sales for WRCA, New York. . . . James C. Dowell has been appointed public relations director for KIOA, Des Moines. . . . A. H. "Chris" Christensen has rejoined Westinghouse Broadcasting as advertising and sales promotion manager for KEX, Portland, Ore.

REPS

This week Blair blitzed over a hundred agency and advertiser executives with its quickie "sizzle-pitch," designed to promote the selling-sound of spot radio, 1957 style.

The sizzle-pitch, developed by Blair's Mort Bassett, features a 100-second recording with a 20-second live commercial pitch delivered by the Blair salesman. It works this way:

• The recording demonstrates how a top-selling radio personality handles local-interest comment, time signals, weather information and other service features local in nature.



"When I get my guitar, pardner, yuh can tune me in on KRIZ Phoenix!"

• Then in the live 20-second portion the Blair man points up the "advantage enjoyed by the advertiser in having hundreds of such established local personalities available to present his selling message."

Idea behind the "sizzle pitch" is that it shows a sample of the merchandise, plus sales plug—all in two minutes.

Children's influence on grown-ups' buying habits is neatly summed up in NBC Spot Sales booklet — "Looking for Little People?"

Brochure also outlines the available shows for the momma-buy-me-that set (backed up by success stories) on all stations handled by the rep division.

New appointments: Clarke Brown Co. for KGUN-TV, Tucson, and WPTV, Indianapolis. . . . Devny as United States rep for C-FUN, Vancouver, B.C. . . . Charles Bernard & Co. as national rep for KRKD, Los Angeles. . . . Harlan G. Oakes as West Coast rep and National Time Sales for the East and Midwest for XEM-TV, Mexicali.

New offices: Blair Television Associates, Chicago, has moved to 333 No. Michigan Ave.

Personnel notes: Jack Eisele has been appointed manager of Clarke Brown Co.'s Houston office. . . . Stuart L. Mackie has been named to the Chicago radio sales staff of Avery-Knodel. . . . Carlos Reese is now St. Louis manager for John Blair & Co. Reese takes the place of Tom Harrison who joined ABC Radio last week as vice president and sales manager. . . . Eugene R. Myers has been appointed manager of the newly created CBS Radio Spot Sales St. Louis office. Myers leaves the Chicago office of the CBS spot sales division to take his new post.

ASSOCIATIONS

Tv stations got a clean bill of health last week from NARTB on the length and frequency of commercials on feature film shows.

The association even found that over three quarters of the stations used only a half (or less) of the established allowances. Survey was based on monitoring of 226 movie programs on

**THE STATION
WHOSE LISTENERS HAVE
DOLLARS
TO SPEND**

WGAR
CLEVELAND

In James Taylor * Pop, who's a grocery clerk, says all the customers are buying refreshing SCHAEFFER BEER because Leon Lewis recommends it on -



James Taylor
10 W. 144 St.
New York N.Y.

WWRL'S PERSONALITIES SELL more merchandise for sponsors by: Delivering the largest **NEGRO AUDIENCE** for your product. . . . Supporting your schedule with a barrage of **CONSUMER ADS.** . . . **MERCHANDISING CREWS** work full time in Supermarkets and drug stores for you. . . . **FREE.** . . . **LOW SELLING COST** of 12c per thousand. . . .

call or write

WWRL

Woodside 77, New York City

Tel—DEFender 5-1600

BEST FOR NEGRO PROGRAMS

1957 Big News on BROADWAY!

CUZZIN AL



When Cuzzin Al endorses a product (from bread to automobiles) the cash registers ring all up and down Broadway—in the suburban shopping centers, too—His humor matches the whimsical quality of Bob Burns or Lum N' Abner with sales appeal to all ages and income groups. As most listeners say, "we tune in for Al's commercials as much as his music". Write for full details on Cuzzin Al or contact our Reps.

Represented by:

FORJOE Dixieland Stations Inc.
Nationally Glenn Bldg., Atlanta
in the South

a DIXIELAND station
Columbus, Georgia

49 stations in 24 cities throughout the country.

Average number of commercials per program was 3.6. Majority of the commercials, or 52%, were of one and a half minutes in duration or less and 43% were from one and a half to two and a half minutes long.

RAB will hold its third annual National Radio Advertising Clinic at the Waldorf-Astoria in New York on 8-9 October.

Agenda will feature success stories detailed by representatives of advertisers and agencies involved, panels on radio copy, marketing techniques and media research needs.

Conventions and meetings: The Fall meeting of the central region of the AAAA will be held in Chicago at the Sheraton-Blackstone on 17-18 October . . . The annual international convention of the Radio-Television News Directors Association will be held 6-9 November at the Balmoral in Miami Beach.

Focus on personalities: Robert E. Kahl, national advertising manager in charge of merchandising and research at the Borden Co., has been elected president of the New York chapter of the American Marketing Association. Other new officers include: vice president, Joseph B. Doyle, General Foods; secretary, John E. Murphy, Bristol-Myers; treasurer, Morton M. Vitriol, Hiram Walker; assistant secretary, Wallace Lepkin, Erwin-Wasey; assistant treasurer, Vernon Hitchcock, Life Magazine. Directors elected were Henry Halper, MacManus, John & Adams, and Howard T. Hovde, Econometric Institute . . . Douglas Anello has been appointed chief attorney for the NARTB . . . Merrill Lindsay, executive vice president of WSOY & WSOY-FM, Decatur, Ill., has been elected chairman of the NARTB's radio board and J. Frank Jarman, vice president and general manager of WDNC, Durham, has been elected vice chairman . . . Joseph R. Rastatter has been appointed director of public relations for the TvB, succeeding Sid Mesibov who resigned to join ABC TV.

FILM

News from NTA came this week from all directions. Here are some culled items:

- Film network features on *Premiere Performance* will be first-run all summer.

- More than \$500,000 was spent by NTA Film Network and its affiliated stations to promote *Premiere Performance* during its first month (April) on the air, according to an estimate by Martin Roberts, NTA promotion director. Future promotion will be spurred by a "showmanship" contest opened to all 134 stations carrying the weekly feature films. About 75 stations are expected to enter before deadline.

- Veteran broadcasting executive Ted Cott has joined NTA. He will divide his time between general executive duties and new program development. Cott had been general manager of DuMont Broadcasting Corp.

- 20th Century-Fox's ownership of the NTA Film Network has been formalized by the appointment of Spyros Skouras, studio president, and three other studio executives to the network board. The three are Donald Henderson, treasurer; William C. Michel, executive vice president, and Otto Koegel.

SELL-

33%

of
ARKANSAS'
No. 1 MARKET
with

KOKY

- Arkansas' ONLY Negro Station
- In Little Rock—1/3 Negro
- Top Hooperated — consistently
- The ONLY way to the 72,000 Negroes of Little Rock.

Sell- 45%

of MISSISSIPPI'S
No. 1 Market with

WOKY

- Mississippi's ONLY Negro Station
- In Jackson—45% Negro
- Top Hooperated — consistently
- The ONLY way to the 72,000 Negroes of Jackson.

Buy Both These Exclusive Markets — in Combination JOHN E. PEARSON CO.

chief attorney. The quartet joins four film network officials on the board.

• Storer Broadcasting Co. has made a major purchase of NTA feature packages and syndicated films for its five video stations WPFL, Wilmington-Philadelphia; WJW-TV, Cleveland; WAGA-TV, Atlanta; WJBK-TV, Detroit, and WSPD, Toledo.

• Share of audience for *Premiere Performance* has risen from 22% in April to 40% in June, according to the 15-city Trendex. At the same time, ratings have risen from 10.1 to 11.3, even though sets-in-use declined from about 46 to 28%.

Official Films is riding high with strip sales.

Wells Bruen, syndication sales manager, reports that *Margie* and *Trouble With Father* have been sold in 271 markets, mostly for across-the-board programming. During the past two-and-a-half months, there have been 22 renewals of the two shows.

Bruen said that in two markets, Minneapolis and Buffalo, stations recently bought the shows right after a rival station's contract expired.

Among the stations renewing were WCBS-TV, New York, and WGN-TV, Chicago.

NBC TV Films is preparing for its two-day "Syndication Shindig" opening 12 July at the Greenbrier, White Sulphur Springs, Va. . . . Gill Coffee has bought Gross-Krasne's *O. Henry Playhouse* in six southern markets via Lindsey & Co., Richmond . . . Screen Gems' *Casey Jones* has hit the 20-station mark . . . ScreenCraft has recently sold the *Mickey Rooney Show* in seven markets and the *Judge Roy Bean Show* in five.

RESEARCH

Has the NARTB's long search for a tv station circulation measurement method finally borne fruit?

It looks like it has. The Tv Board's Audit Tv Circulation Committee has recommended that a telephone interview method which has been developed be explained to the industry at NARTB regional meetings this fall.

The method would measure average daily and weekly circulation plus tv set ownership data on a county-by-county basis.

The research sub-committee of the ATCC said the method developed

"produces acceptable circulation percentages . . . where there is no problem of non-response." At present there is not enough evidence to determine the effect of non-response, the sub-committee said. This problem would be studied in a pilot survey which would have to precede the first nation-wide survey.

Next step: After the fall regional meetings (which will be open to the entire industry this year) the Tv Board will analyze industry reaction and decide what steps to take in putting the plan into effect.

Work on the new method was done by the Politz organization and, later, the Crossley, S-D research company. The experimental approach was to use a mechanical recorder as a standard and test various personal and telephone interview methods against it.

The research subcommittee consists of Hugh Beville, Jr., NBC; Julius Barnathan, ABC; Melvin Goldberg, Westinghouse Broadcasting; Jay Eliasberg, CBS, and Richard M. Allerton, NARTB.

The Psychological Barometer, service of the Psychological Corp.,

makes these observations on the current state of tv viewing:

• Three out of every four people say they watch tv more or as much as a year ago.

FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 18 June	Tues. 25 June	Net Change
<i>New York Stock Exchange</i>			
AB-PI	23	21 ³ ₁	-1 ¹ ₁
AT&T	176 ³ ₁	172 ¹ ₂	-4 ¹ ₁
Aveo	6 ² ₁	6 ¹ ₂	-1 ¹ ₁
CBS "A"	32 ¹ ₁	31 ³ ₁	-3 ¹ ₁
Columbia Pic.	19 ¹ ₁	19 ¹ ₂	+1 ¹ ₁
Loew's	19 ⁷ ₈	19 ¹ ₆	-5 ¹ ₁
Paramount	35	34 ⁷ ₈	-1 ¹ ₁
RCA	38	37 ⁵ ₈	-3 ¹ ₁
Storer	26 ¹ ₁	26 ³ ₁	+1 ¹ ₁
20th-Fox	29 ¹ ₁	28	-1 ¹ ₁
Warner Bros.	24 ⁵ ₈	23	-1 ¹ ₁
Westinghouse	65 ⁵ ₈	65 ¹ ₂	-1 ¹ ₁
<i>American Stock Exchange</i>			
Allied Artists	37 ⁸ ₁	33 ¹ ₁	-4 ¹ ₁
C&C Super	13	13	0 ¹ ₁
Du Mont Labs.	5	4 ⁷ ₈	-1 ¹ ₁
Guild Films	3 ¹ ₂	3 ¹ ₂	0 ¹ ₁
NTV	8 ¹ ₁	8 ¹ ₁	0 ¹ ₁



SPONSOR plus its FALL FACTS BASICS gets my vote because it's so modern and up-to-date; because its researchers dig deep for facts that continually contribute to the IE's of the Electronic Media (Efficiency-Economy-Effectiveness-Ethics).

Tom Maguire
Business Manager, Radio & Television,
MANOV Inc., N.Y.

IN USE 20 JULY

FINAL AD DEADLINE
11 JULY



Where Do Great Ideas Come From?

From its beginnings this nation has been guided by great ideas.

The men who hammered out the Constitution and the Bill of Rights were thinkers—men of vision—the best educated men of their day. And every major advance in our civilization since that time has come from minds *equipped by education* to create great ideas and put them into action.

So, at the very core of our progress is the college classroom. It is there that the imagination of young men and women gains the intellectual discipline that turns it to useful thinking. It is there that the great ideas of the future will be born.

That is why the present tasks of our colleges and universities are of vital concern to *every*

American. These institutions are doing their utmost to raise their teaching standards, to meet the steadily rising pressure for enrollment, and provide the healthy educational climate in which great ideas may flourish.

They need the help of all who love freedom, all who hope for continued progress in science, in statesmanship, in the better things of life. And they need it *now!*

If you want to know what the college crisis means to you, write for a free booklet to: HIGHER EDUCATION, Box 36, Times Square Station, New York 36, N.Y.



Sponsored as a public service, in cooperation with the Council for Financial Aid to Education

WASHINGTON WEEK

29 JUNE
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SPONSOR PUBLICATIONS INC.

Rep. Emanuel Celler's bill to bring services within the purview of the Robinson-Patman Act may have a very slow journey through Congress. That is, if it travels at all.

Aimed primarily at the networks' practice of giving discounts on time sales, the bill also would hit discount practices throughout advertising. Indeed, it would affect countless services fields not now under the R-P Act.

Because the impact would be so broad (wider perhaps than Celler had envisioned) the measure is expected to encounter repeated blocks.

The R-P Act says that with respect to products, discounts must be based on actual cost savings. Celler wants this law to apply the same yardstick to services.

The FCC in a sudden flip-flop now proposes to make Albany-Schenectady-Troy all-VHF instead of all-UHF.

The proposal didn't negate the FCC's earlier action requiring GE's WRGB-TV to shift from Channel 6 to UHF. It merely shelved that idea, pending a final decision on the new approach.

Those interested have until 18 July to file briefs.

The NARTB suddenly has manifested an interest in finding out in depth the methods, tests, and direction of wired subscription TV.

The association heretofore had indicated that it was interested in free-TV only if air were the carrier. It didn't say much about a system dependent on wires or cables.

But now the NARTB directors want a comprehensive study of viewing habits in Bartlesville, Okla., both before and after the much-heralded test of a wired fee-TV system.

The inquiry is to develop facts on how adversely free-TV would be affected.

With dozens of entrepreneurs apparently willing to gamble that the system will work, the broadcasters now are casting about for ways to halt this possible threat (over which FCC has no jurisdiction).

The FCC would like to have something to say about the anti-trust suit the Justice Department brought against RCA-NBC over the Westinghouse trade-sale deal.

Permission has been asked of the court to file an "amicus curiae" brief.

The FCC wants to argue that anti-trust considerations are not a part of its major responsibility. It seeks to erase the RCA-NBC contention that FCC approval of the Westinghouse deal exempted it from the Justice Department's action.

Quoting from various court decisions, the Commission's brief will contend:

Exemption can only be granted by an "expert" Government body, and the FCC is not, like the Justice Department, expert in anti-trust matters.

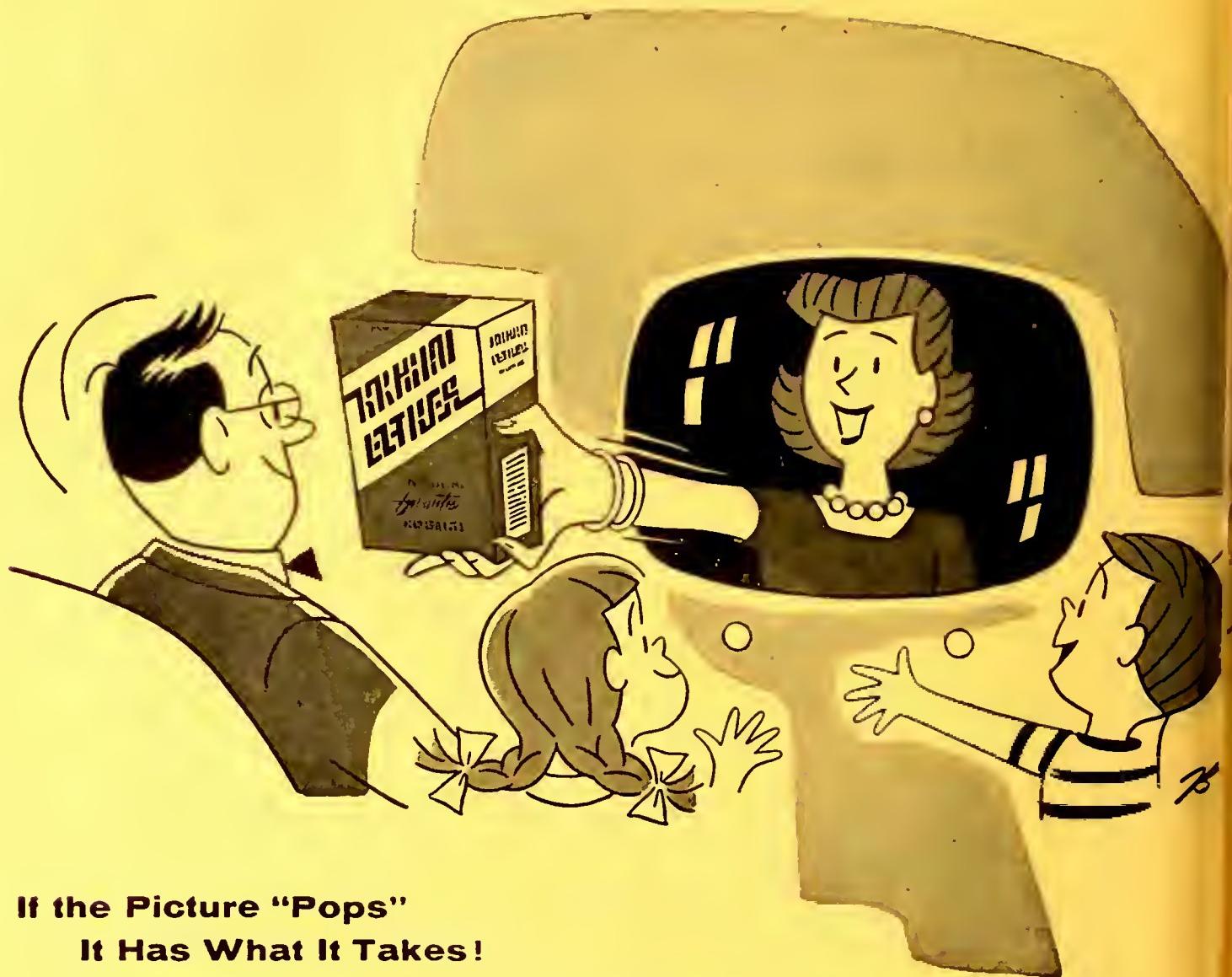
The FCC's network study committee now doesn't expect to finish its report until 30 September. Previous target date had been 30 June.

Cited as reasons: The complexity of the network probe—more difficult than expected—and the legal difficulties with the film packagers.

The FCC proposes to consider on a case-by-case basis all requests for an increase in power from 250 watts to 1,000 watts by class IV fulltime stations.

The radio stations contend they're at a competitive disadvantage vis-a-vis the 1,000-watt daytime-only outlets.

GETTING THE MOST FROM

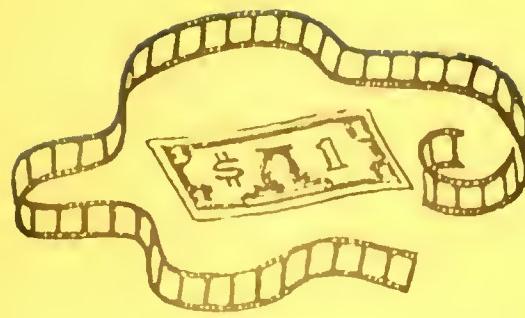


**If the Picture "Pops"
It Has What It Takes!**

Many a good film commercial has been ruined by a poor presentation "on-air." If the picture "pops" out at you, has sparkle and dimension, you know it's good. With modern RCA Film Equipment you can expect and get the highest quality reproduction and long term reliability in operation.



YOUR FILM DOLLAR



How to Get the Kind of Picture Quality that Advertisers Want

There are two ways to increase the quality of your film programs:

- (a) By using Vidicon film cameras
- (b) By using professional projectors.

Vidicon cameras give you sharp, clear, virtually noise-free pictures of live picture quality. The Vidicon will show every detail that is on the film. For example, night scenes are much clearer with new Vidicon cameras than with older Iconoscope equipment. Vidicon film cameras have *ideal* tone or gray scale range for high quality reproduction of film. A remote light control permits the RCA Vidicon camera to be adjusted to optimum operating conditions at all times.

Professional RCA projectors are another requirement for high picture quality. Professional film projectors provide a rock-steady picture, free from jump and jitter, as well as high fidelity sound. Precise optics in the RCA film and slide projectors assure evenness of illumination and excellent resolution.

Whether you are a station executive, program sponsor or agency man, you'll be helping the cause of good film programming by advocating the use of up-to-date film room equipment. Ask the RCA Broadcast Representative to show you our new film manual "Planning TV Film Facilities for Color and Monochrome."



RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

Tm&®

In Canada: RCA VICTOR Company Ltd., Montreal

SPONSOR HEARS

29 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC.

Clothiers report that advertising fellows have become so sensitive to the gray flannel tag that the swing is to brown pastels.

Added fashion note: The "sincere" tie is being replaced by simple plaids.

Here's an idea for a promotional window streamer for products advertised on tv: Excerpts from a storyboard.

Identification with something they see on tv should garner high readership—a sort of "Imagery Transfer."

Chalk up as the ultimate in frustration the plight of a Madison Avenue agency which recently was awarded a \$5-million-plus account.

It found that the prior agency had rushed through a summer network film series and other items—all out of the 1957 budget.

So when the new agency moved in, it—like Mother Hubbard—found the cupboard bare.

Unlike other trade associations, the 4 A's prefers to keep its roster of board and committee members quiet.

This reluctance stems from a suspicion that too many names wind up on "sucker" lists.

Madison Avenue toilers in the tv vineyard are working up a slow burn over the publicity antics of script writers.

It's outrageous, they say, the way the writers pause on their way to the bank with \$7,500-a-week salary checks to complain to newspaper columnists about the low state of air programming.

Confectionery wholesalers would thank M&M Candy to lay off that no-melting-in-the-hand commercial for the summer.

Distributors gripe that the sight of messy palms tends to make the consumer conscious of what the warm season might do to chocolate-covered goodies. They think it's bad for everybody.

If, on a trip, you've tuned your car radio to a smalltown station and wondered how it was able to snare so many local merchants, the odds are that a crew of high-pressure contest promoters has been working the area.

These promoters refer to the time packages they sell as "promotional advertising," and their main gimmick is some form contest—often an air version of bingo.

There are about 30 such groups operating out of New York. Their estimated annual gross is \$20-25 million.

The goal is 100 26-week contracts in an area. The net for the station is 25% on each deal—plus the prospects of salvaging some of the merchants as future advertisers.

FORGING THE SILVER LINK IN OUR CHAIN OF YEARS!



*Y*esterday the properties of our existence were essentially the same as they had been for over a decade. The microphone, the transmitter, the talent, the programming . . . everything was there as always before. Only their size and shapes and scope had been changed over the years. And yet, at the stroke of an hour, all of this passed into a new era at CKLW. The silver year of our first quarter century of broadcasting service to this region arrived this month. We greet this milestone with the mixed emotions of youth, yet with a solemn pledge for the continuation of the causes, the virtues that have been responsible for this station's growth. Our great pride in fashioning this man-made chain of business events in such a successful manner is best exemplified by the blacksmith who hand-fashioned; determined always to create a finer product. Today, we pledge again to stay eternally young, and search always for new and modern ways to be of advantage to your promotion program.

TODAY THE FINEST IN RADIO ENTERTAINMENT

CKLW and the **MUTUAL** network now bring listeners the most informative and entertaining news and music line-up in their history!

• **MUTUAL** network world news every half hour during CKLW's broadcast day.

Such reporters as:

FULTON LEWIS, JR.
GABRIEL HEATTER
CEDRIC FOSTER
CHARLES WARREN
STEVE McCORMICK
HOLLAND ENGLE
LES HIGBIE
WALTER COMPTON
SAM HAYES
MATHEW WARREN
JOHN SCOTT
ED FETTER

• **CKLW** local news every hour on the hour by:

AUSTIN GRANT
JIM VAN KEREN
TERENCE O'DELL
DICK SMYTH

• **MUSIC** - and the clock from Mutual and CKLW's own:

TONY DAVID
FIDDLER CLAUSE
BUD DAVIES
RON KNOWLES
SLEEP WALKER SERENADE
- with fashion, beauty, and household news for ladies by
MARY MORGAN
MYRTLE LABBITT

50,000 WATTS

CKLW

800 ON YOUR DIAL

GUARDIAN BLDG., DETROIT

J. E. CAMPEAU
President and General Manager

ADAM YOUNG, INC.
National Representative

IT TAKES A
SPECIALIST
TO CATCH (AND HOLD)
the audience

in Louisiana's
2 biggest markets

In SHREVEPORT
KCIJ
Country-Western
Programming
SPECIALIST
Reaching the tremendous
ARK-LA-TEX
area!

In NEW ORLEANS
WMRY
The Only All-Negro
Programming
SPECIALIST
Reaching the vast, rich
N. O. NEGRO
market!

KCIJ

The BIG City Station
with the
Country Flavor
5000W 980 KC

WMRY

"The Sepia Station"
1000W 600 KC

Southland Broadcasting Company
Mort Silverman, Exec. V.P. & Gen. Mgr.
GILL-PERNA, INC. — Nat'l Rep.
New York, Chicago, Los Angeles, San Francisco

RATE THE REPS

(Continued from page 34)

be questioned. A written review is reasonable if they feel they've got a case for future planning. A business-like letter (no whining, no sarcasm) is likely to get full consideration.

"5. This is as important as the first point mentioned. Reps should provide (a) clear-cut avail forms; (b) ratings info as and if requested; (c) data sheets as and if requested or a covering letter.

"We get tired of doing the rep's work and many a good buy gets overlooked in log-jam typing jobs or verbal scratch pad notes. Occasionally in the interests of time this can't be avoided. But usually it can."

Another lady buyer, this one from New York, spelled out as part of her comment a useful review of what should go into an availability list. She said:

"When avails are given, provide enough information so that repeated calls are not necessary. Following are some things that should be part of every avail list:

"Market; station; affiliation; channel (tv); power and frequency (am); adjacencies and, if local personality, a short blurb about the person and type of show; current market data; type of promotion if schedule warrants same; special packages if station has same and they are not shown in rate book."

A former timebuyer in New York, now a media executive, provided this view of rep-buyer relations which will be of interest to agency management:

"Many times short campaigns are over before confirmations of schedules are received. Too many reps confirm one or more weeks later. And spots are substituted on the confirmation without the knowledge of the buyer.

"The substitution of spots, coupled with the late confirmation, causes duplicate work in the estimating and typing groups. With clerical costs rising, it is imperative that information (particularly rate breakdowns on packages) be received from the rep accurately and quickly.

"The reps should standardize the availability and confirmation forms and the method of reporting the information. It will save time and effort on the part of buyers and estimators.

"Late confirmations and spot substitutions, by the way, lead to another complication: Discrepancies on the station bills. Discrepancies cause more

WREX-TV REIGNS SUPREME OVER A KING SIZE MARKET



A POPULATION of over one million . . . on estimated 305,921 TV households in grade A, B, and C coverage area where retail sales total close to one and a third billion dollars!

WREX-TV brings viewer-preferred CBS and ABC network programs to the great Illinois/Wisconsin market, outside the influence of Chicago and Milwaukee TV coverage.

THE ONLY VHF STATION SERVING THE ROCKFORD AREA

An estimated 43,545 households have television in Rockford area alone!

Survey after survey of 14 counties indicates uncontested dominance of Northern Illinois-Southern Wisconsin area by WREX-TV

Comparative 1/4 hour ratings:

WREX-TV (VHF) - - 440
Station "B" (UHF) - - - 0

Uncontested dominance of the Rockford area.

CBS-ABC Affiliations
telecasting in color

J. M. BAISCH, General Manager
Represented by H-R Television, Inc.

WREX-TV
CHANNEL 13
ROCKFORD
ILLINOIS

trouble, involve more work and worst of all are non-commissionable. If they were, we would not have to have clients. We could live on commissions from discrepancies."

A timebuyer in New York struck a note which was sounded frequently:

"The rep sells service. He has no plant, formulas or tangible goods. He is only as good as his salesmen and his properties (stations).

"Some reps have poor salesmen; others have good ones; others have some of each. The salesmen must supply service, no excuses. . . . I've never been called upon by a poor salesman from [Rep B]. They are all good. They provide service. They have research. They have good stations. They try to understand our problems as well as the stations. *Service, service, service!*"

The importance of the station's role in backing up the rep was mentioned by a number of buyers. A New York buyer (masculine handwriting) said:

"Much of rep service depends on the stations they represent. Some are more alert than others. Type of programing enters into the picture also. Stations with block programing, for instance, are easier to handle as far as availabilities are concerned."

Here are some short but important comments:

"Let the buyer make the decisions!"

"Be certain avails are still unsold when immediate purchase is made. Have competent secretaries should contact be out of office."

"Make more and briefer calls— even when agency isn't buying. Have all data at fingertips."

"More selling and less mere delivery of availabilities. The salesmen should have a plan to submit—a reason for buying his station. Most salesmen deliver avails and await a decision."

"Listen intelligently to the buyer when he describes the type of availabilities wanted."

"Make an honest and intelligent effort to specifically relate the properties you sell to the problems and aims of the clients we represent."

"Less discussion after decisions are made. More pre-sell."

"Prompt follow-up on all schedule changes (times, adjacencies, rate increases, preemptions, any mistakes such as competitive adjacencies, etc.). Keep visits to a minimum with or without station people."

FIRST

4 straight months in D. C.,

says Pulse*

• **FIRST** in share of total weekly radio audience, 6 A. M. to midnight.

• **FIRST** in quarter hour wins.

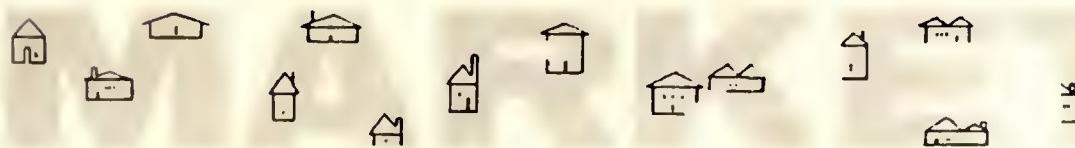
WWDC

RADIO WASHINGTON

Represented Nationally by John Blair & Company

*PULSE: Jan.-Feb., March-April 1957

a great new Joplin



created for you by

KODE-TV

131,420 TV HOMES* IN THE JOPLIN MARKET

Larger than Duluth, Phoenix, Ft. Wayne

\$776,919,000 Buying Income; 669,800 Total Population

*NOW 28% HIGHER TOWER — HIGHEST IN 4-STATE COVERAGE AREA

*NOW 29% MORE POWER — 71,000 WATTS MORE THAN ANY OTHER STATION IN THE AREA

*NOW COVERS 131,420 TV HOMES IN JOPLIN MARKET — AN ALL-TIME HIGH

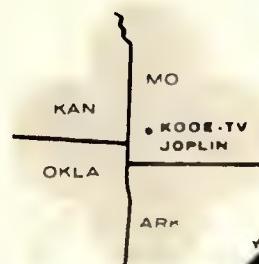
*Television Magazine Set Count, March, 1957

You'll have more luck with **KODE-TV-JOPLIN, MO.**

316,000 WATTS Designed Power
101 miles Northeast of Tulsa • 150 miles South of Kansas City
203 miles East of Wichita • 250 miles Southwest of St. Louis

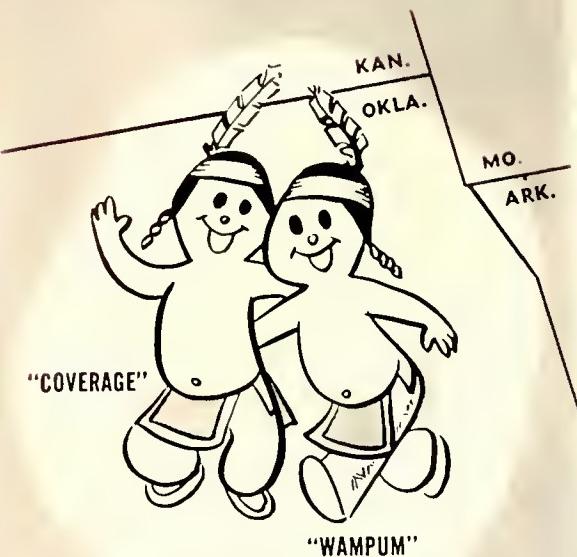


A Member of the Friendly Group • KODE, KODE-TV, Joplin • WSTV, WSTV-TV, Steubenville • WBMS, Boston • WPIT Pittsburgh



Harry D. Burke, V. P. & Gen'l Mgr.
Represented by AVERY-KNODEL

IT TAKES IN TULSA!



A BILLION DOLLAR MARKET

Anyone for a billion dollars? It can be had by alert advertisers who realize the tremendous effective buying power of northeastern Oklahoma.

Your key to this treasure chest is . . . KVOO-TV. Tulsa County alone is a \$500-million market, and Sales Management rates Tulsa both a better quality and a better productive market than either Boston or Baltimore! Yes, it's there for you . . . through Channel 2. When do you start?

KVOO-TV
channel 2



For current availabilities
contact any office of **BLAIR-TV**

Reps at work

Bob Kizer, television sales, Avery-Knodel, Inc., New York, says that "creative buying—calling for qualitative analysis of availabilities—isn't a lost art. Recently, well-armed with what I knew were superior ratings, I called on a timebuyer—and he refused flatly to look at my figures. They were of no value to him because of the changes in program structure which had taken place since the rating period. He realized that he had to make his buy on another basis—track records of audience composition, coverage and cost, and future program composition." This creative buyer, Bob points out, knows how important these factors are and takes advantage of the information well-prepared reps provide. "Nor does he minimize the ratings per se," Bob says. "He simply is aware that rating points can't answer his problem nor support his decision on their own. Even the particular characteristics of viewing habits in each individual market are of vital interest to him." With drastic changes in network and local program lineups, he notes, agency buyers are going to face up to the very same facts frequently. "Let's have more of this creative buying," says Bob.



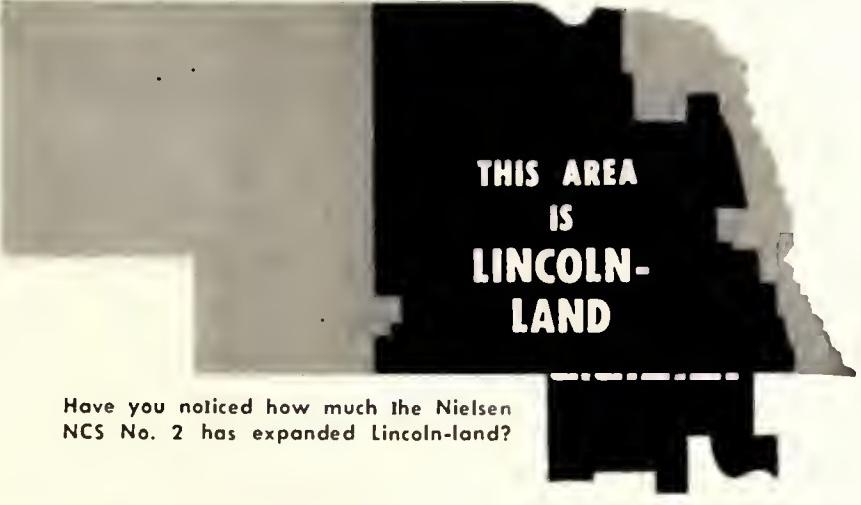
Mort Bassett, John Blair & Co., New York, thinks that "spot radio's strongest media advantage is left unevaluated in far too many of today's media decisions. It is the *showmanship-salesmanship*-plus of the spot radio medium. Only spot radio can deliver literally hundreds of strong local personalities, the top caliber salesmen-showmen of their areas. Mort points out that as showmen, spot radio's local personalities create a familiar, friendly program climate that fits the local scene. Their sales messages are endowed with greater importance, warmth and sincerity. These are the features which sell the advertiser's product—and no other medium can offer them with the same impact. "The important thing to remember about spot radio is that it's basically a *sound*

advertising medium. It's a *selling sound*. You can't measure its effectiveness with a slide rule, but you can gauge its full sales power—if you'll analyze its terrific sales record in conjunction with listening to the actual sound of its local personalities. Your rep salesmen have the proof that spot radio is a *sound* advertising medium for your product with a solid history of success stories behind it."





ARE YOU HALF-COVERED IN NEBRASKA'S OTHER BIG MARKET?



THIS AREA
IS
LINCOLN-
LAND

Have you noticed how much the Nielsen NCS No. 2 has expanded Lincoln-land?

MAY 1957 VIDEODEX PROVES KOLN-TV SUPERIORITY!

The May 1957 Videodex covered all TV homes in 42 counties in South Central Nebraska and Northern Kansas. The ratings speak for themselves:

SUMMARY—AVERAGE RATINGS, % TV HOMES

	KOLN-TV	Station B	Station C	Station D
Sign On—1:00 P.M.	10.1	5.1	4.8	3.5
1:00-5:00 P.M.	12.5	7.3	6.5	4.5
5:00-11:00 P.M.	22.3	12.0	9.5	6.2

Daytime and nighttime Sundays through Saturdays — KOLN-TV leads the second station by margins of 71% to 98%!

KOLN-TV covers Lincoln-Land, a rich 69 county market consisting of 296,200* families with 191,710* TV sets.

KOLN-TV is farther removed from Omaha than Hartford is from Providence . . . or South Bend is from Fort Wayne.

Latest ARB, Telepulse and Videodex surveys all show KOLN-TV dominates the Lincoln-Land audience.

Avery-Knodel has all the facts on KOLN-TV, the Official CBS Outlet for South Central Nebraska and Northern Kansas.

*See NCS No. 2

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives



The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO-RADIO — KALAMAZOO-BATTLE CREEK
WJEF-RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated —
WMBD-RADIO — PEORIA, ILLINOIS

HERE
ARE **BARE**
FACTS!



KVLC
LITTLE ROCK

is undisputed TOPS in
ELEVEN CONSECUTIVE
MONTHLY HOOPER
RATINGS! And leading in
145 out of 200 quarter-hours
according to PULSE Metro-
politan Report!*

*Monday Through Friday
Sign-On to Sign-Off



ARKANSAS'
ONLY MEMBER
AIMS GROUP



Get the KVLC SUCCESS STORY today!
New York: Richard O'Connell, Inc.
Dallas: Clarke Brown Company
Chicago: Radio-TV Rep., Inc.
Los Angeles: Tracy Moore and Assoc.

Tv and radio NEWSMAKERS



Thomas C. Harrison, new vice president in charge of sales for ABC Radio, is a station-level recruit coming from the St. Louis office of John Blair & Co. Harrison headed up the St. Louis operation for the station rep firm for two and a half years. Prior to that he was national sales manager of WSM, Nashville. His earlier background includes acting as sales representative for Ralston Purina Co. covering five Southeastern states starting in 1946; in 1947 he became assistant football coach at Vanderbilt University and took over the same post at UCLA in 1949. Harrison then joined Brown Radio Productions, Nashville, in 1951 as sales manager of transcribed shows. He left Brown in 1952 to join WMS. In another recent appointment ABC TV has promoted Eugene C. Wyatt to the post of national sales manager.

Walter M. Koessler has been named station manager of WPST-TV, Miami. The appointment was announced this week by G. T. Baker, president, WPST-TV, which has just completed contract negotiations with ABC TV, will go on the air as a primary affiliate of that network on 1 August. The new station is owned and operated by Public Service Television, Inc., a wholly owned subsidiary of National Airlines, Inc. As the new station manager, Koessler brings with him a background of 22 years experience in both radio and television. He was most recently managing director of WGBS-TV, Miami. This is a post he has held for the past three years. Before coming to Florida, Koessler served as general manager of WROK-TV in Rockford, Ill. He was connected with the Rockford station in various capacities for about 18 years.



Sam B. Schneider, local station marketing specialist, has been appointed Midwest manager of SPONSOR. Schneider comes directly from KVOO-AM&TV, Tulsa, where he spent 17 of his 21 years in the broadcasting industry. His most recent posts were that of secretary of the two corporations and head of marketing. He has developed an international reputation as a speaker on trends and training in the fields of marketing and management. He is listed on the National Sales Executive Clubs, Canadian Sales and Advertising and National Management Ass'n speakers' roster, a past president of NATRFD and headed a team for the Mutual Security Agency to help rebuild radio-tv in Europe. A journalism degree and MA in economics-marketing fit him well for SPONSOR's marketing concept with local stations.

AGAIN!

ONLY

Radio WOW OMAHA

**DELIVERS
A**

10.2

*** AVERAGE
RATING**

***Monday through Friday, 7AM to 10PM**

But, Now it's based on a Greater

102 COUNTY

measured Pulse Area -

with 560,000 Radio Homes!

(JANUARY-FEBRUARY 1957 PULSE SURVEY)

REGIONAL RADIO

WOW

Omaha
CBS
AFFILIATE

A
Meredith
Station —

FRANK P. FOGARTY, Vice President and General Manager
BILL WISEMAN, Sales Manager
JOHN BLAIR & COMPANY, Representatives

WOW and WOW-TV, OMAHA • KPHO and KPHO-TV, PHOENIX
WHEN and WHEN-TV, SYRACUSE • KCMO and KCMO-TV, KANSAS CITY

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines

SPONSOR SPEAKS

Tv and Radio Basics

SPONSOR's Fall Facts Basics have been in business for 10 years. During this decade this annual edition, published each July, has carefully recorded the facts, figures and trends of an ever changing industry and they have been gratefully received by agency and advertiser broadcast buyers everywhere.

In its 11th year Fall Facts Basics will become known as Tv and Radio Basics. The reasons for the name change are simple. Many on the buying end of the business have told us that the "Fall Facts" designation is too limited—that they find the book handy and useful from one July to the next. Furthermore, the popularity of such sections as Tv Basics, Radio Basics, Film Basics, Color Basics and other industry guideposts draw us inevitably to the new name.

So when July rolls around and you spot Tv and Radio Basics in the morning's mail just remember that it's an old friend—and a mighty basic one to boot.

"Ratings week" progress

Back in May when SPONSOR urged the research services to end the "ratings week" problem, we anticipated it might take many months to find a solution (see editorial 18 May).

But progress came rapidly. Last week American Research Bureau announced two new plans designed to discourage special programming and promotion during ratings week.

ARB, under Plan 1, keeps ratings week secret.

Under Plan 2, ARB conducts its study during four weeks of the month, then prints the 1-week ratings plus a 4-week average rating. Thus if the 1-week rating is unusually high, there's a tip-off that the station may have tried to tilt the scales.

Both ARB plans strike us as important steps toward ending a situation in which some stations have endangered the believability of ratings for all stations.

Pulse, too, has moved to help end the problem by asking subscribers to report unusual activity during ratings week. This report is then entered in the ratings book itself.

The next move is up to the stations. By cooperating with the rating services they can benefit the entire industry and restore confidence of buyers—especially in the validity of some feature film ratings.

THIS WE FIGHT FOR: *Keep your eye on nighttime radio. The tide is beginning to turn away from today's imbalance to use of radio around the clock. Don't get left out. Best time slots go to clients and agencies moving in first.*



10-SECOND SPOTS

Electronic age: George E. Blechta, v.p. of A. C. Nielsen Co., told a meeting of Maryland-D.C. Broadcasters of eventual possibility of electronic meters in station managers' offices that will give a second-by-second index on the size of the radio or tv audience. *That's how it goes—first instant coffee, next instant ratings.*

Heat wave: During the sizzling summer days on Madison Avenue it has been noted that everyone—even network salesmen—are reluctant to call at offices that aren't air conditioned. *Have gray flannel suit, will travel—but only in air conditioned circles.*

Off goes on: S. C. Johnson & Sons begin a radio campaign this month on Mutual for its new insect repellent called "Off." *Should have some interesting copy possibilities—"The next time you picnic on an ant hill, get Off!"*

Mysterious East: A Helene Curtis Industries ad exec, on a swing through the Hawaiian Islands, sent back the following cable: "Oahu today, gone to Maui."

Good deal: A new survey by the consumer panel of J. Walter Thompson for the Assoc. of American Playing Card Manufacturers reveals that "Tv homes play cards more than non-tv homes, by several percentage points." *These tv owners, they find time for everything.*

High pressure: Bird & Son, Massachusetts building materials manufacturer, offered a free roof to 10 lucky listeners to the CBS TV *Garry Moore Show*. More than 100,000 requests for a free roof poured in, among which was this letter: "How badly we need it! I'd sure advertise it in our local newspaper, plus I am president of the Home Demonstration Club, belong to the Womens Club, Garden Club, Moose Club, Church Guild, PTA and am leader of the Girl Scouts . . . so if I am lucky enough to get a roof, you sure would get advertised." *When an amateur moves into promotion, the pros better take cover.*

Pew! Lentheric has just brought out a ball-point pen the ink of which is loaded with Tweed perfume. *Once those "perfumed pen letters" get circulating, watch for a pick-up in husband-wife conversation.*

In Houston
the turn
is to
13



because
we think
television is
more than

old movies
or
new ones

...more
than just
riding the
network!

The Best
Network,
movies
and
local "live"
everyday makes



AND HERE'S FURTHER PROOF!

May A R B Shows—

KTRK-TV First in Prime time—6-10 p.m. Monday thru Friday

KTRK-TV First in Nighttime—6 p.m. to Midnight Monday thru Friday

KTRK-TV First in Nighttime—6 p.m. to Midnight Sunday thru Saturday

KTRK-TV Leads With Top 3 Shows and Five of Top 10 in Houston!

HOUSTON'S
BEST BUY
KTRK-TV
CHANNEL
13

THE CHRONICLE STATION, CHANNEL 13
P. O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC
HOUSTON CONSOLIDATED TELEVISION CO.
General Manager, Willard E. Walbridge
Commercial Manager, Bill Bennett
NATIONAL REPRESENTATIVES: Geo. P. Hollingsberry Co.
500 Fifth Avenue, New York 36, New York

abc

WRCV IS #1 IN PHILADELPHIA!

TAKE IT FROM NIELSEN . . .

Sunday through Saturday, 6 a.m. to midnight, WRCV Radio averages 20.4% share-of-audience—first in Philadelphia!

WRCV takes the play away from 16 rival stations through a program pattern that carefully balances established NBC Network shows with popular, selling local personalities . . . like Bill Mayer in the morning, Vince Lee in the afternoon and Bob Benson at night.

You can sell on Philadelphia's #1 radio station at an interestingly low cost-per-thousand—especially with WRCV's economical 20-50 Announcement Saturation Plan. A letter, wire or telephone call will bring you all the details . . . fast!

Source: Nielsen Station Index, Philadelphia Area, Total Stations on Audience, April, 1957

WRCV
PHILADELPHIA
50,000 WATTS

SOLD BY **NBC** SPOT SALES